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ABSTRACT

This guide was developed as a model for local music education programs. Following the preface, a unit titled, "Rationale/Philosophy/Goals," contains the philosophy and goals of music education and preferred student attitudes toward music. Goals and objectives for a multicultural, nonsexist approach to music education, and recommendations for an exceptional student music education program are included. A visiting musician program is mentioned. "Scope/Sequence/Strategies" is divided into three parts. Part One, "General Music," referring to elementary and secondary music courses which provide the students a broad range of experiences, is divided into three components: knowledge, skills, and senior high course offerings. Within the knowledge and skills sections, achievement and emphasis is organized by three instructional levels: lower elementary, upper elementary, and junior/middle high. A bar graph is used to show the levels of instruction most appropriate for specific concepts. A musical skills checklist outlines musical behavior at various instructional levels. Musical skills and knowledge for senior high students of varying degrees of musical experience are described through course offerings. Part Two, "Performance Groups: Bands, Orchestra, Chorus," refers to school performance groups which epitomize the practical application of music education. In this section, skill groups are categorized in three areas: band skills, string skills, and chorus skills. Each area is divided into elementary, junior/middle high, and senior high levels of music instruction. Part Three, "Teaching Strategies," provides four examples of music education lesson plans. The unit titled "Evaluation" provides guidelines for judging school music programs, students, teachers, and curriculum. The concluding unit contains a list of resources and a bibliography. (APG)

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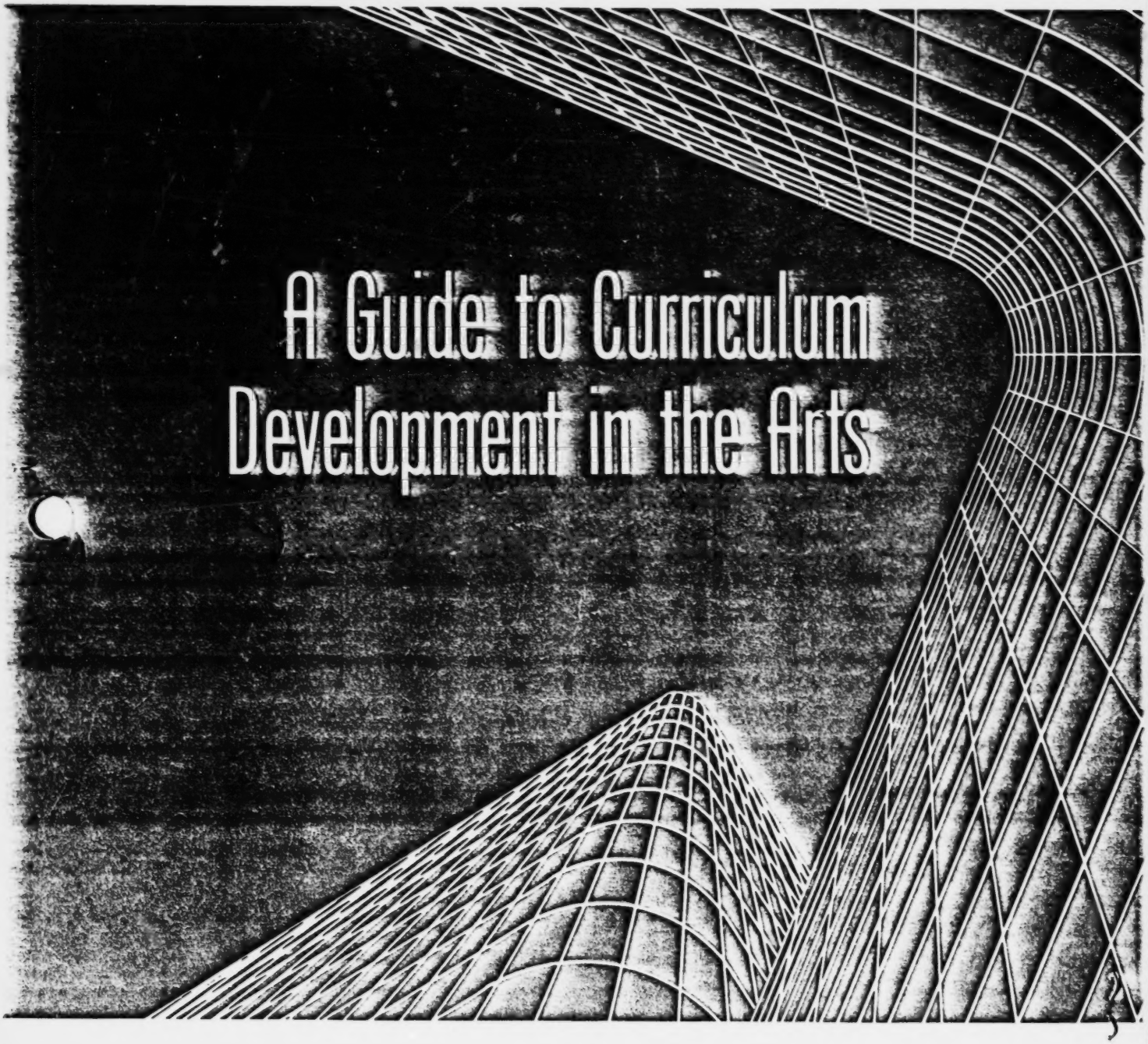
A Curriculum Coordinating Committee Report



Iowa Department of Education

A GUIDE TO CURRICULUM DEVELOPMENT IN THE ARTS

Curriculum Coordinating Committee Report
Iowa Department of Education

Others in this series of curriculum guides: Foreign Language, Language Arts, Mathematics, Science and Social Studies

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FOREWORD

Curriculum development is a synergistic, evolutionary, ongoing process which builds on successful practices and techniques. An effective curriculum stimulates each student to achieve his or her personal best and prepares the student to meet a rapidly changing world. An effective curriculum is a challenge to students and educators. It challenges students to continually achieve and educators to continually develop their teaching techniques.

This guide is a result of a 1985 mandate from the Iowa General Assembly, calling for the Department of Education to develop "subject matter committees and committees that cross subject matter lines for coordination of curriculum at all education levels."

This mandate was a response to one of the major recommendations of the Legislature's Excellence in Education Task Force report of 1984, First in the Nation in Education (FINE). The Department of Education based its plan for implementing the legislation on recommendations from the report. The Department established six subject matter committees of 15 to 17 members for the arts, foreign languages, language arts, mathematics, sciences, and social studies. The committees were composed of elementary teachers, secondary teachers, merged area school faculty, college and university faculty members, area education agency consultants, school district curriculum coordinators, and other education professionals.

The committees devoted their first year of activity to the vertical articulation of each subject area. This guide is the result of that work. The FINE report notes the importance of horizontal articulation across subject areas, developing such skills as reading and comprehending, writing, speaking and listening, problem solving, conceptualizing, reasoning, analyzing, and learning to learn. This guide will be used as a basis for horizontal articulation in coming years.

The best curriculum is not mandated or enforced from outside. It results from the active involvement of teachers and administrators striving to meet the needs of students. It combines new processes and research about effective curriculum with the experience and expertise of teachers, administrators, and specialists.

This publication is designed to guide faculties and administrators in developing curriculum and improving instruction in the arts. It is intended to help districts enhance and build upon their current local curriculum.

Robert D. Benton

Robert D. Benton, Ed.D.
Director, Iowa Department of Education

INTRODUCTION

A Guide to Curriculum Development in the Arts is in reality four guides under one cover. It was written by four separate committees representing four distinct disciplines: visual art, dance, music, and theatre.

The premise of the arts guide is that instruction in visual art, dance, music, and theatre should begin in early years and continue throughout life; arts instruction should be sequential and consider the developmental needs of all students. This guide is designed to meet the needs of Iowa students regardless of the size school they attend.

"To perceive, judge and value the cultural expressions of humankind and develop skills for personal expression and communication through the arts" is one of the 12 goals for students established by the Iowa State Board of Education in 1986. The purpose of this guide is to help teachers implement this goal.

Learning to perceive, analyze, create, judge, and value what is known through our senses is basic to education. Sensory perception and communication skills are fundamental tools necessary for learning. Hearing and seeing, acts of sensory perception, are the essence of music and the visual arts. Speaking, writing, and moving are communication skills which are the essence of theatre, creative writing, and dance. When students learn in and through the arts, they learn to listen and observe more carefully; they learn to speak and write more clearly; they learn to move with greater ease. They learn to learn better.

Complex thinking skills can be developed. Students should learn how to abstract the repeatable features of their experiences. Students need to learn how to distinguish parts from a whole and how to juxtapose parts to create a new whole. Learning through the arts provides opportunities for abstracting, analyzing, and synthesizing.

Basic skills and thinking skills are important. However, of equal importance is the development of values and attitudes. All students should have experiences which provide for learning how to make critical choices and for developing a personal sense of order. Direct experiential participation in the arts fosters the development of values and attitudes through sound, visual images, verbal use, and movement.

Education in the arts is the process of acquiring basic skills and complex thinking skills, and developing values and attitudes through art, dance, music, and theatre. Arts education enhances the educational process for all students. Learning in and through the arts should be a fundamental experience for everyone.

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PREFACE

Music education in the schools of Iowa has traditionally served as a model for much of the nation. This guide was conceived as a continuation of our proud heritage and as an impetus for further excellence in our field. It exists as a model only; it is not a mandate for music departments or entire systems. Rather, the knowledge, skills, and attitudes of music are outlined and developed to assist an individual or school in creating a balanced curriculum, while meeting the needs of the community and preparing students for the world beyond in both time and place.

The quality of this curriculum is due to a high degree of dedication. Committee members met the challenge with serious endeavor and a very real sense of responsibility. They are leaders in the following music organizations: Iowa Choral Directors Association, Iowa Bandmasters Association, Iowa School Orchestra Association, and Iowa Music Educators Association. They represent large and small schools in rural and urban settings. In their professional assignments, they span the teaching of students from kindergarten through graduate school.

In addition to the committee, three individuals should be recognized. Dr. Stephen Hedden, University of Iowa, and Ms. Paula Holcomb, Central College, graciously provided assistance by reading, lending their expertise, and supplying valuable critiques. Janelle Hackett of the Department of Education staff typed through many drafts and changes of format. Her boundless patience and continuing good humor made this project possible.

It is the aim of music education to produce students who are eager to pursue more music both as literate performers and literate consumers of the music of others. May this guide provide assistance toward that goal.

MUSIC

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Rationale
Philosophy
Goals

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INTRODUCTION

In 1985 the Iowa legislature mandated that the Department of Public Instruction write model curricula in six academic areas: arts, foreign language, language arts, mathematics, science, and social studies. Based upon the definition of the arts by the National Endowment for the Arts and The College Board, the arts are defined as music, visual arts, theatre, and dance.

A Profile for Music Programs In Iowa Schools was published by the Department of Public Instruction in 1980, and was the result of a two-day workshop of music teachers and a subsequent survey of more than 2,000 randomly selected Iowa music teachers. Dr. Laura Magee, DPI arts education consultant, and Dr. Erwin H. Schneider, Iowa Music Educators Association president, 1980-81, were responsible for the formulation of this valuable publication. It contains two levels of standards--one is a basic program and the other is a quality program. It includes course offerings, staffing, class size, scheduling, equipment, and budget. Curriculum was beyond the focus of the Profile project.

This curriculum guide is a pioneer effort for the state in regard to music. Iowa music education continues to be held in high regard by other states. This reputation is largely the result of curriculum design within individual school districts. Unifying efforts throughout the state have occurred in the form of inservices provided by professional music organizations. This current effort, an amalgamation of the specialized clusters, is made possible for the first time by the legislative funding.

The resulting model for music instruction has been created with the assumption that individual districts may use the contents in developing their own curricula. Some may find it serves their need with only minor alterations. Time restrictions and individual situations will necessitate choices within the basic structure. However, the foundations of music knowledge, skills, and attitudes are fundamental, and are to be regarded as essential to the process.

PHILOSOPHY

Music plays a major role in the everyday life and the special days of people throughout the world. If one were to keep a log of the number of encounters and the time spent with music in a typical week, the significance and impact of music in daily living would be apparent. It occurs in many settings, and has applications ranging from simple sounds for making the environment more pleasing, to complex artistic works forming the core of life's important ceremonies. Music is an artistic form which reflects diverse cultural and subcultural interests and beliefs. The spirit and heritage of all cultures are expressed through the musical arts.

Music is used whenever human beings wish to transcend the mundane, to mark important events, to make life events and activities memorable, to unify groups, and to achieve physical sedation or stimulation. Music in education has many purposes which reflect such uses. If the musical consumer, composer or performer were asked, "why music in education?", the responses would be rich and varied, such as:

- o Music contributes to the school environment.
- o Music helps prepare students for a career, and is an avocation.
- o Music makes the day more alive and interesting, which in turn leads to more learning.
- o Music involves a juxtaposition of behaviors which combine to promote higher order thinking skills.
- o It provides a way to imagine and create, contributing to self-expression and creativity.
- o Music enriches life; it is a way to understand our cultural heritage as well as other past and present cultures.
- o Performing, consuming, and composing music are satisfying and rewarding activities.

In his book, A Place Called School, John Goodlad indicates that music is ranked first among subjects most liked by students, and receives high rankings in the areas of importance and difficulty. In a national report on the impact of the arts in education, teachers indicate that experiences in the arts provide students opportunities to feel success in reinforcing activities, and thereby enhance many students' self-concept. Furthermore, the report suggests that the arts positively affect achievement in all areas of an educational curriculum (Lathrop, Boyle, Steward, & Radocy, 1973).

Music in education helps students explore their feelings and improve their ability to respond to their environment with sensitivity. Music education provides for perceptual-motor development, and enhances understanding of attitudes and concepts that enrich the quality of life in general. It encourages teamwork and cohesiveness, and yet is uniquely suited to fostering creativity and individuality. Participation in performing groups adds to the self-worth of participants, and to the quality of life in our communities. Music in education serves as a prime tool for promoting the positive characteristics of our schools and our students. Music is a form of communication, provides intellectual challenges and entertainment, requires discipline and commitment, and is a major source of joy and achievement for many students and teachers.

GOALS

A fundamental goal of music in education is to develop students' artistic literacy by providing opportunities to develop knowledge, skills, and attitudes in using music effectively and independently. Specifically, upon completion of public schooling in Iowa, the musically educated person should:

1. Continue to pursue music in his or her life as a consumer, performer, or composer by evaluating and using music in relation to its setting and purpose.

2. Be aware of and recognize the value of the world's musical heritage, feeling comfortable with music in varied settings and respecting each individual's unique aspirations and values.

3. Use wisdom in applying musical skills, knowledge and attitudes in diverse settings and for his or her own purpose.

4. Be skillful as a consumer, performer or composer of music using it as an avocation or vocation.

5. Be sensitive to the many elements and symbols of music, which interact and contribute to its beauty and form.

6. Be aware of the interrelatedness of the arts and other existing disciplines.

Learning to recognize the importance and value of music in one's life is advantageous to an individual. The actual practice and participation in the musical arts can engage the imagination, foster flexible ways of thinking, develop disciplined efforts, and build self-confidence. Music education helps students in an intellectual pursuit which demands knowledge of complex concepts, literacy in a unique written and aural language, and the power to solve problems and make decisions. Our public schools provide access to the world's rich and varied heritage, of which music is an unique part. Music in our public schools provides present and future generations of students access to knowledge, skills, and attitudes necessary for continued learning and for participation in music as consumers, performers, and composers.

A T T I T U D E S

Students of all ages undoubtedly filter all given music through their accumulated attitudes, and accept or reject everything as a result of their aggregates of thought.

The development of attitudes has a great impact on both the receiving of music and future pursuit of music. It has been stated that "the elementary school plays the greatest role in determining the attitudes toward music by the whole population of the nation, since it affects the most malleable segment."[1]

Attitudes develop, regardless of whether they are considered in written curriculum or as a constant focus during the teaching process. Attitudes toward music are formed in at least three areas:

1. Self—The self-concept in music should be a foremost consideration for instruction at all levels. All students, as a result of music experiences and feedback from others, form a perception of their musical worth. The combination of music interaction may result in positive or negative self-perceptions. Self-appraisal ranges from the accurate to the inaccurate. For example, a low-aptitude, highly motivated student may possess a high self-appraisal, while a high-aptitude, highly motivated student, because of very high goals, may view himself or herself as an average achiever.

   The singing voice is very often the first perceived indicator of one's musical worth. Parents, siblings, and peers are frequently found to comment, often negatively, about voice quality and ability to sing in tune. Pre-school children frequently have difficulty singing on pitch for a variety of reasons; some develop very negative self-perceptions before the teacher can provide positive nurture. Therapeutic treatment may include role-playing, open discussion on the effect of comments, the normal difficulty of most students, and the sharing of success stories of students who have improved. Students may or may not have excellent singing voices. The singing voice is but one indicator of music aptitude. Students should also be made aware of the worth of instrumental performance and music appreciation.

   Teachers should be aware of students' developing self-images in regard to music. Realistic counseling is often a necessity.

2. Worth of Music—Every student forms a value system encompassing a variety of options for action or acceptance. Parents, peers, siblings, past successes, and career goals are only a few of the forces that contribute to this "mapping of life." Music is included in this system for almost all humans but may emerge as very high or low, depending on the presence or absence of other strong forces in addition to the variables stated above. Teachers should help students view music as an integral part of society in addition to its role as a performing option. "Music in Society" emphasis, even in small units, will pave the way for individuals to value music equally as something one does or enjoys thoroughly through the performance of others.

3. Music Tolerance—Musical taste is an individual consideration. One should not force students to "like" or prefer particular forms of music. Preference includes the variables of familiarity, instrumentation, rhythm, voice quality, length, mood, tempo, melody, and of course the perceived acceptance of peers and other significant persons. Students can be encouraged to respect the choices of others, both within their own classroom and area, and in the society beyond their immediate situation. Rational study and consideration of music concepts and the ways in which they affect choices provide a foundation for music tolerance and the literate expression of such preferences.

K-5 Attitudes—Upon completion of grade five, students will demonstrate their attitudes toward music and music behaviors by being able to:

1. Recognize and respect the musical tastes of others from diverse backgrounds.
2. Listen attentively to many types of recorded music.
3. Seek opportunities to experience the live performances of music.
4. Associate certain types of music with specific situations and purposes.
5. Discuss the music of varying countries and cultures.
6. Show some interest in various types of music in their own lives.
7. Seek music activities beyond the classroom.
8. Begin to develop a positive self-concept.

Junior High/Middle Attitudes—Upon completion of grade eight, students will demonstrate their attitudes toward music and music behaviors by being able to:

1. Begin to recognize music as an aural history of many countries, cultures, and societies.
2. Begin using individual standards for making musical choices.
3. Begin basing preferences for music, performers, and composers on individual standards.
4. Begin to recognize the function and purpose of music in society.
5. Begin using music as a means for personal expression.
6. Recognize and respect others' rights to compose, consume, and perform various types of music for personal expression.
7. Participate in musical activities outside of school time in a meaningful way.
8. Continue to nurture a positive music self-concept.

Senior High School (9-12) Attitudes—Upon completion of grade 12, students will demonstrate their attitudes toward music and musical behaviors by being able to:

1. Recognize and respect individual rights to create, perform, and consume preferred music.
2. Choose music of various styles for specific purposes.
3. Defend choices of music according to its purpose or function.

4. Recognize the value of music in one's life.
5. Participate in music outside of school time.
6. Express comfort with music performed in diverse settings and contexts.
7. Demonstrate positive attitudes towards music performances, creation, and consumption, including one's own and others'.
8. Respect others' musical abilities, whether greater, lesser or the same.
9. Further develop a positive music self-concept.
10. Respect the fact that achievement level varies even in a single individual.
11. Recognize that performance is a giving of one's self.
12. Recognize the place of music and music study within a society.

[1]Max Kaplan. Foundations and Frontiers of Music Education. New York: Holt, Rinehart and Winston, Inc. 1966. p. 184.

MULTICULTURAL, NONSEXIST EDUCATION

All students should see themselves positively reflected in their curriculum, regardless of their sex, race, cultural background, intellectual capacity, or disability. Students who see themselves negatively often feel alienated from the educational process and may soon question their own worth.

It is also necessary that students see the contributions and perspectives of the disabled, other races and cultural groups, and the opposite sex reflected in the school curriculum. Students who are not exposed to other groups often develop an inflated sense of self or group superiority (the "we-did-it-all" syndrome) which can lead to patronizing attitudes. If this feeling is reinforced over time, it can develop into sexist, racial, and cultural prejudices in adulthood. This is why the school curriculum is so significant in the development and practice of healthy intergroup and interpersonal attitudes and relations.

The traditional school curriculum has been heavily influenced by the "melting pot" theory which states that the many ethnic groups in the United States should be molded into a common group called "Americans" who have similar customs, values, and language patterns. Cultural diversity has been depicted as a source of division and conflict rather than a source of past, present, and future richness, creativity, and strength. This pressure toward conformity has led to the suppression of many native and immigrant cultural patterns. It also has excluded the contributions and perspectives of women, minority groups, and the disabled from the school curriculum. The result is a curriculum in which many citizens do not see themselves or other groups reflected.

The multicultural, nonsexist curriculum, which reflects all citizens, is based on the theory of cultural pluralism. This theory celebrates the diversity that characterizes a nation in which 300 Indian tribes were joined by men and women from every continent and country on this planet. It shows cultural and sex role diversity as strengths which enrich the United States.

IMPLICATIONS FOR MUSIC

Cultural pluralism in education holds several implications for the music education curriculum. Students form images of themselves largely on the basis of the images and models available to them. It is necessary that the music curriculum include the performances and compositions of both sexes, of diverse cultural groups, and disabled persons. This will impart a sense of self-esteem to all students, especially those who have been unable to identify with the traditional curriculum. It also will encourage the mainstream culture to respect the aesthetic contributions and standards of others. A society's religious, political, and social climate influences its music and its individual musicians. Therefore, a consideration of the effects of the social environment on musical works is indicated within multicultural, nonsexist approaches to music education.

Although there have been some changes in music education, the elitist attitude that the only valid music was created by men and is in the western European classical tradition still is unfortunately predominant. Music achievements of women are rarely studied; their compositions are performed infrequently. The music of minority American cultures receives little attention, except for jazz in some high schools. Music of Central and South America, Africa, and Asia, although vitally important in their respective cultures, is virtually ignored except in some elementary schools.

Some progress in the multicultural, nonsexist approach to music teaching is occurring. Music textbooks at the elementary level are broadening their scope by including folk songs from around the world, portraying girls and boys of various racial backgrounds, and introducing listening lessons of African rhythms and Native American chants. On the college level, ethnomusicologists are widening the range of students' musical experiences by encouraging them to study music of the people, including popular and folk music, to investigate a variety of musical notations, and to examine and learn to play various musical instruments. All music throughout the world is being heard from a fresh perspective.

A number of Iowa high schools have excellent jazz programs, which is one means of introducing students to a totally American music form. The very best jazz programs include improvisation, an essential ingredient of jazz.

Students should be allowed to participate in musical activities and develop appreciative and expressive music skills based on their own interests, needs, and abilities rather than on stereotypes. Careers related to music should be explored in ways which broaden career options for all. The unique capacity of all the arts to function as sensory and nonverbal media of communication and expression gives them an advantage over other subjects as a vehicle for multicultural, nonsexist education. In music laboratories, students can experience first-hand the cultural expression of an array of groups. Having such immediate knowledge will better prepare students to cope with adult living in our pluralistic society.

—drawn from Multicultural, Nonsexist Education in Iowa Schools: Arts Education. Department of Public Instruction, September, 1980; page 4.

MULTICULTURAL, NONSEXIST EDUCATION GOALS

Multicultural, nonsexist education concepts should be a visible, integral part of the music education program. They should be visible in the goals and objectives, curriculum guides, and daily lesson plans. The following four goals are suggested as a model for the multicultural, nonsexist education program. Each goal is accompanied by a set of objectives specifically pertaining to music education. Activities related to each of the objectives should be integrated into each grade level of the music education program.

GOAL 1:

To help students develop positive and realistic self-concepts regardless of race, sex, or cultural background. This self-concept should be based upon an understanding and valuing of their own personal and group identities as well as a greater awareness of their values and the relationship of those values to their everyday decisions and actions.

Objective a: Students, seeing themselves and others equitably represented in the music curricula, will explore their individual and group identities in order to develop positive and realistic self-concepts.

Objective b: Students will explore their personal, aesthetic and cultural values and the degree to which these values are applied to their appeciation and expression of music.

GOAL 2:

To help students understand that both sexes and diverse racial and cultural groups have made valuable contributions to the heritage of the United States, and that this diversity enriches and strengthens our country. Inherent in this goal is the exposure of students to a broad range of career roles and lifestyles regardless of their sex, disability, race, or cultural heritage.

Objective a: Students will demonstrate an awareness of the valuable and unique contributions that varied racial and cultural groups, and men and women have made to the historical and contemporary musical heritage of Iowa, the United States, and the world.

Objective b: Students will explore a broad range of lifestyles and music related careers regardless of their sex, race, disability, or cultural bankgrounds.

Objective c: Students will demonstrate an understanding of how the involvement and perspectives of diverse cultural and racial groups, and women and men enrich and strengthen the arts in the United States.

Objective d: Through the study of comparative aesthetics, students will:

i. Recognize that music is based in part upon the values, traditions, and beliefs of the social environment, and that culture, race, and sex may affect musical expression.

ii. Recognize that different, but equally valid, aesthetic standards exist within our pluralistic society.

GOAL 3:

To help students understand that all persons are members of the human race and have common needs, feelings, and problems, while at the same time stimulating their appreciation for the uniqueness of each individual and cultural group. Inherent in this goal is the awareness that racism, sexism, and cultural bias are social phenomena.

Objective a: Students will recognize that basic human needs, desires, and concerns are felt by all people, and that these human feelings find different aesthetic expression in different cultures.

Objective b: Students will recognize how a totally ethnocentric point of view affects attitudes toward other groups and their musical forms.

GOAL 4:

To help students develop positive interpersonal and intergroup communication techniques, as well as a motivation to play an active role in the solution of social conflicts. Inherent in this goal is the understanding that present social conflicts are a consequence of centuries of cultural and group conditioning, and that improving human relations depends upon increased intergroup and interpersonal communication, understanding, and cooperation.

Objective a: Students will recognize music as a unique form of verbal and nonverbal communication among individuals and between peoples.

Objective b: Students will evidence a multicultural viewpoint in making aesthetic judgments.

Objective c: Students will practice involving their own tested and tempered values in making aesthetic judgments.

Objective d: Students will participate comfortably in music activities which encourage cross-cultural and interpersonal understandings and cooperation.

--adapted from Multicultural, Nonsexist Education in Iowa Schools: Arts Education. Department of Public Instruction, September, 1980; pp. 6-7.

EXCEPTIONAL STUDENTS

While music teachers are aware of differences between classes and individuals, teaching to the group frequently is considered the norm. Reasons for this neglect include the necessity of covering music basics, the limited time available for instruction, and uncertainty as to what one should do with the exceptions to the "average." "Music for everyone" is usually interpreted as the collection of students as a whole rather than each one according to need.

Exceptional learners are those students at extremes of a normal curve. Primary considerations are music aptitude, general intelligence, motivation (or attitude), music achievement, and physical dexterity. The inevitable interaction of these factors produces a variety of unique learners.

As an example, one unique learner might possess high music aptitude but have low motivation and low achievement. Another student might be described as having above-average music aptitude, high motivation, and high achievement. Some combinations would be more plausible than others; for example, for very high achievement in music, one would expect at least above-average aptitude and motivation. However, a student with very high aptitude might not be motivated, and therefore, not be a high achiever. It would be possible to be in possession of any of the three in any specialized areas of music (i.e., high and/or low aptitude, motivation, and achievement). Therefore, one cannot speak only of musically gifted or musically disabled without also including some qualifying remarks on a student's aptitude, motivation, and achievement. One also must consider the coupling of music variables with both general intelligence and the special aptitudes which strongly affect the general and music achievement levels of an individual.

Two categories of exceptional learners have become increasingly important to music educators within the last decade. Public Law 94-142 gave immediate attention to students with impairments, handicaps, and disabilities. A recent thrust for education of the gifted also has focused attention on the need for nurturing those students with exceptional talent in music.

IMPAIRED, HANDICAPPED AND DISABLED STUDENTS

Needs

Music teachers are often ill-equipped to deal adequately with the needs of students in this category. They approach both mainstreamed students and those within self-contained classrooms with fear and a sense of inadequacy. It is imperative that the music teacher gain a working knowledge of the common disabilities and impairments, and suggested strategies of teaching students possessing them.

Recommendations

1. Music teachers should acquire additional knowledge and skills through formal education and self-education with focus on:

a. Visual impairments
b. Hearing impairments
c. Emotional impairments and behavioral disorders
d. Developmental disabilities and mental disabilities
e. Physical disabilities (spina bifida, cerebral palsy, etc.)
f. Learning disabilities

2. Further work should include observations and field work, in addition to theoretical learning, for balance in awareness. In the absence of available field experience, video-tapes of sample programs and classes of selected individuals are vital for exposure to a variety of exceptional learners.

3. Study should provide for awareness of students with multiple impairments and disabilities.

4. Study should provide for awareness that music abilities vary within a group of "exceptional" students.

5. Study should provide for planning sample strategies for teaching students with a variety of musical and non-musical individual differences.

6. Study should provide for examining teacher and student attitudes towards exceptional characteristics.

GIFTED AND TALENTED

Needs

Despite the charge that music education focuses only on the musically talented student, present music educators frequently are fearful and ill-equipped to teach those with exceptional talents. Differences within an average academic classroom shrink in comparison with the teaching of a group of musically gifted students. Each possesses a high degree of uniqueness and may overwhelm the music teacher who may respond rigidly or retreat to work with the group rather than face a student who is clearly superior to the teacher. Even if committed to the concept of giftedness, the naive teacher may create an inappropriate program, suffer needlessly in the process of selection, or overlook obvious solutions. The resulting study or project may well not accomplish the desired goal despite a positive attitude.

All music educators have a need for further study of the varieties of music giftedness and sample strategies of nurturing individual needs. Awareness can provide for teaching success and pave the way for future program improvement.

Recommendations

1. Music teachers should be encouraged to take courses with focus on the musically gifted student.

2. Study should deal with methods of identifying such students (music achievement, motivation, attitude, aptitude) Also treated should be variations within groups, such as achievement on one instrument or in many instruments, voice, composition, analysis, or recall.

3. Teachers should seek information about existing programs established by states, specific city public schools, and private academies with regard to program scope, timing, intensity, and focus.

4. Teachers should seek sample strategies for teaching students with various types of music giftedness. Music educators need to identify specific goals for instruction of the musically gifted.

5. Study should provide for understanding the emotional aspects of talent possession such as guilt, peers, parents, expectations, teachers, career choice, fears, and pride.

6. Study should provide for the understanding of factor interaction in talented students (general intelligence, music aptitude, music self-concept, music achievement).

7. Study should include awareness of the diverse attitudes of gifted students. Some prefer to proceed in a narrow path, while others "spread too thin" and become frustrated. Learning styles vary and must be considered when creating individual or group instruction.

COMMENTS

It is imperative that teachers seeking further training become enlightened in regard to the responsibilities and possibilities of educating all exceptional students. Even within the so-called normal classroom, the layering of music aptitude, general intelligence, motivation, and achievement produces an unlimited spectrum of unique pupils. Also affecting the learning process are such factors as the music curriculum and level of difficulty, music teacher personality and ability for communication with individuals and the class, socialization, socio-economic status, parental attitudes, and music self-concept of each individual learner. Each student, regardless of composite outcomes in each of the above areas, has some strengths and weaknesses. Recognition of those areas of potential and observed differences can enhance the learning process for both teacher and students.

A R T I S T S - I N - S C H O O L S / C O M M U N I T I E S

To fulfill the fundamental goals of music in education, it is often advantageous to bring visiting musicians into the classroom. There are many different aspects to a well-balanced music program, and no one teacher can expect to be an expert in all areas. A visiting musician cannot be substituted for regularly scheduled classes and a sequentially designed curriculum taught by a certified music teacher. The visiting experts should be used to bring more depth to specific areas of the curriculum. These experts must clearly understand the learning characteristics of the particular students and the objectives of the music experience in advance.

The Iowa Arts Council sponsors an Artists-in-Schools/Communities (AIS/C) program which helps fund the placement of professional musicians in school and community learning centers. Iowa's AIS/C program is designed to:

- o provide teachers and their students access to musicians,
- o help individual students relate to the creative process and understand how it affects their daily lives,
- o complement music education in schools and communities,
- o motivate and stimulate teacher and student interest in music through work with professional musicians,
- o help students understand how musicians contribute to our culture.

Through the AIS/C program, musicians, students, teachers, and community people may work together exploring new techniques or designing and constructing a major group project for the school or community. A wide range of possibilities exists.

The AIS/C music program offers professional musicians in a range from traditional American folk music and folk music of other countries to jazz. Some are experts on instruments not widely taught in the schools such as banjo, guitar, harp and harmonica. Others excel in composition and songwriting. All foster the development of knowledge, skills, and attitudes necessary to understand and use music effectively. Each can provide an in-depth musical experience or an introduction to a specific area of music.

AIS/C residencies range from five days to nine weeks. Through Solo Artists, a program similar to AIS/C and also sponsored by the Iowa Arts Council, it is possible for professional musicians to present one-day programs (4 1/2 hours). Solo artists programs include workshops, lectures, demonstrations, classroom sessions, slide lectures, or judging music competitions.

For specific information about Artists-in-Schools/Communities or Solo Artists contact the Iowa Arts Council, State Capitol Complex, Des Moines, Iowa 50319. Telephone: (515) 281-4451.

SCOPE AND SEQUENCE

GENERAL MUSIC

The term, "general music," refers to elementary and secondary music courses that provide students with a broad scope of experiences in an attempt to develop music knowledge, skills, and attitudes. General music experiences should be accessible to the entire school population, including students in kindergarten through the twelfth grade, and at all levels of music and academic aptitude and achievement. All students deserve the opportunity to develop music literacy through a variety of approaches and classes. Literacy in music includes abilities to read, write, perform, create, and evaluate music. Methods for teaching general music vary. This guide does not advocate a specific music teaching method or approach. However, it does advocate a sequential system of musical instruction. The selection of a system should be based upon the educational context in which it is to be applied. This guide provides a support and frame in which any system or hybrid system can work.

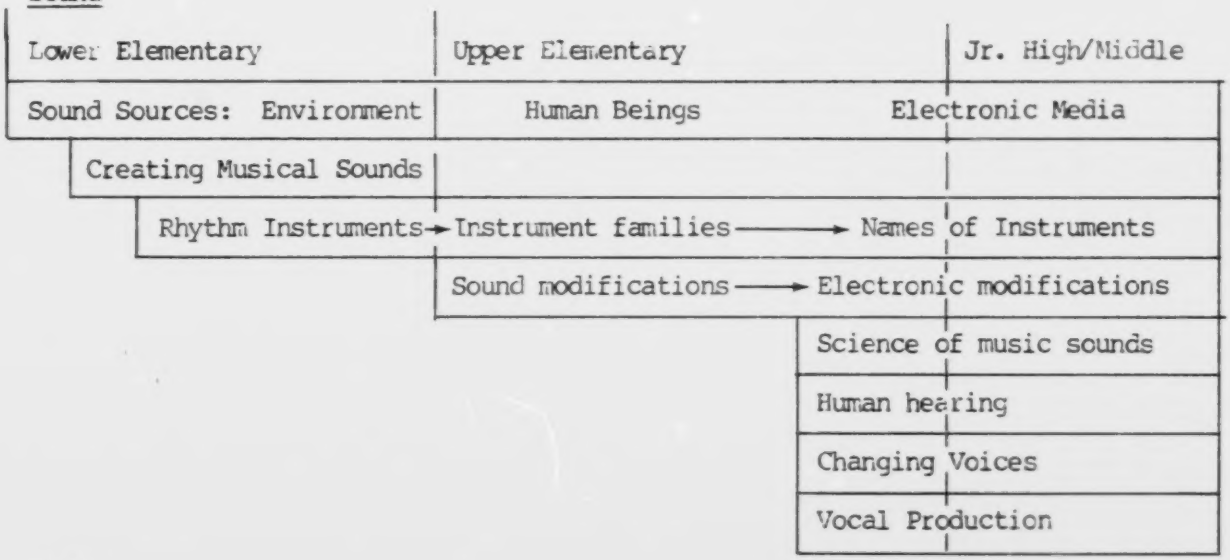
Any school music program can be measured by the degree to which students develop musical literacy. Music educators are dedicated to developing this literacy, and the following materials address that goal. The information is divided into three components: Knowledge, Skills, and Senior High School Course Offerings. Within the knowledge and skills sections, achievement and emphasis are organized by three instructional levels: Lower Elementary, Upper Elementary, and Junior High/Middle. Attitudes addressed in general music are discussed earlier in this guide. Development or nurturing of attitudes toward music and music behaviors should not be compartmentalized into general music or performance course offerings. Rather, attitudes are nurtured throughout students' music education. Attitudes are covert behaviors, and difficult to evaluate in terms of student progress. Within this document, attitudes are defined as musical behaviors. The curriculum guide does not advocate making value judgments as to how "correct" a student's attitudes are. Rather, the guide provides a frame for encouraging students to develop respect for all types of music and musical behaviors, and to develop positive self-concepts as related to music performance, composing, and consumption. Knowledge is defined here as the musical concepts that students should experience and understand from lower elementary through junior high instructional levels. A bar graph is used to show at which levels of instruction a particular concept should be introduced and emphasized. Skills are defined as observable behaviors reflecting abilities to sing, play, move, create, listen/use, and read/write. A musical skills checksheet outlines musical behaviors in each area, and the emphasis to be given to specific behaviors at the three instructional levels. Musical skills and knowledge for senior high school are described in terms of course offerings.

KNOWLEDGE

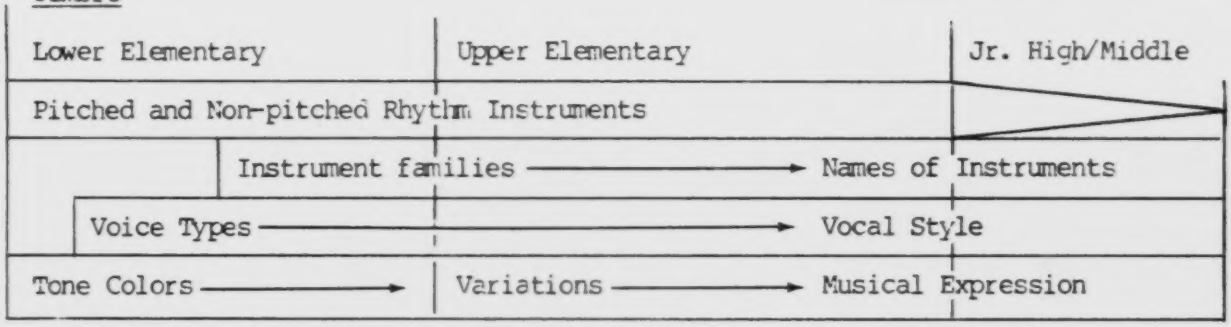
The knowledge component of this curriculum guide is expressed by levels of instruction. It is an attempt to suggest instructional sequencing for each concept by level. Instructional levels divide into Lower Elementary, Upper Elementary, and Jr. High/Middle. Musical knowledge divides into two broad categories: Musical Concepts, and Historical and Cultural Concepts. Musical concepts include the categories of: Sound, Timbre, Rhythm, Melody, Harmony, Form, and Notation. Historical and cultural concepts include the categories of Cultural Heritage and Contributions, and Music in Society. The following bar graphs illustrate the knowledge concepts students should experience and understand as related to specified instructional levels. Knowledge concepts are separated for purposes of analysis; they cannot be separated in actual practice. Arrows indicate concepts that change into another concept by instructional level.

Musical Concepts

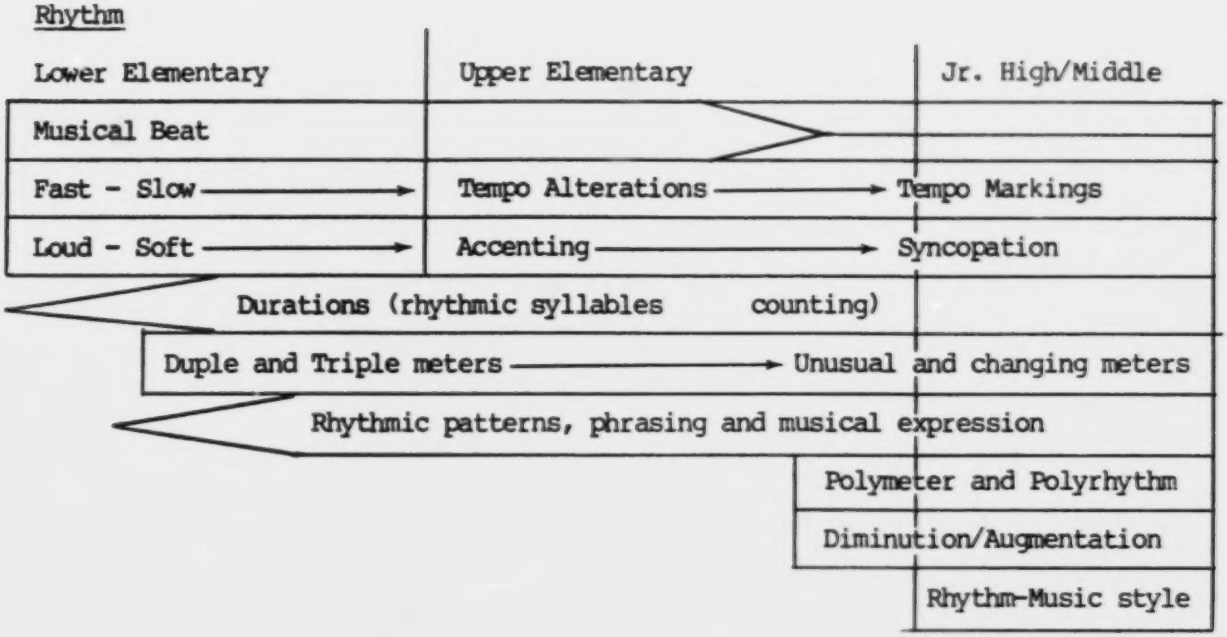
Sound



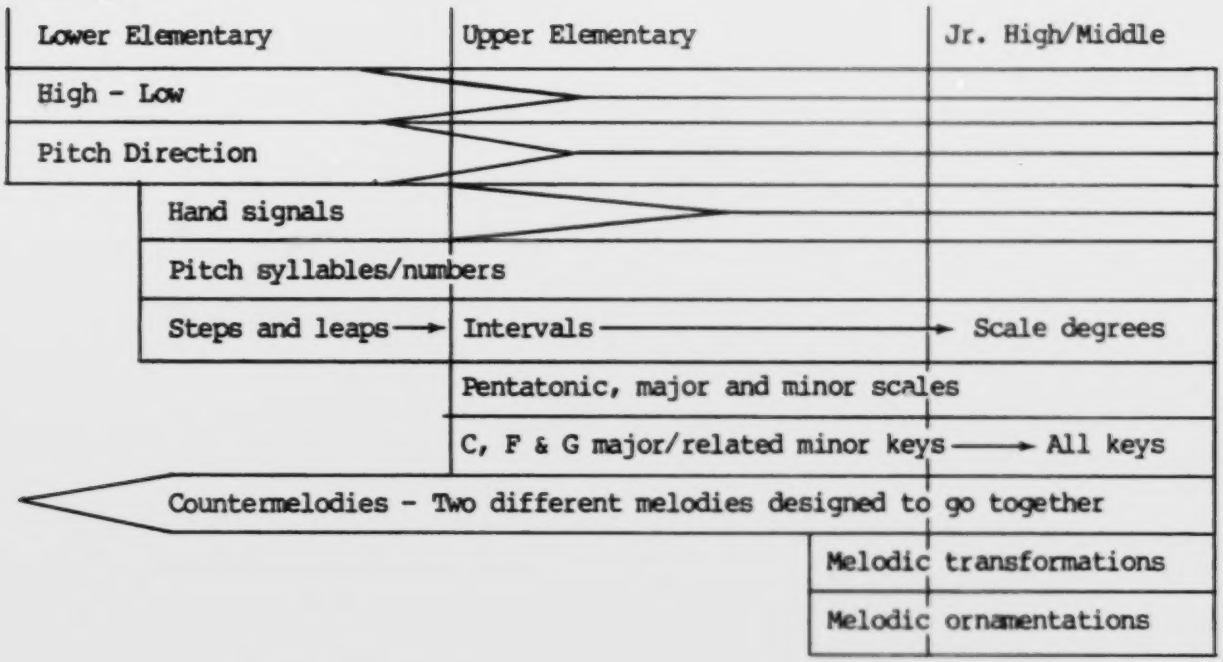
Timbre



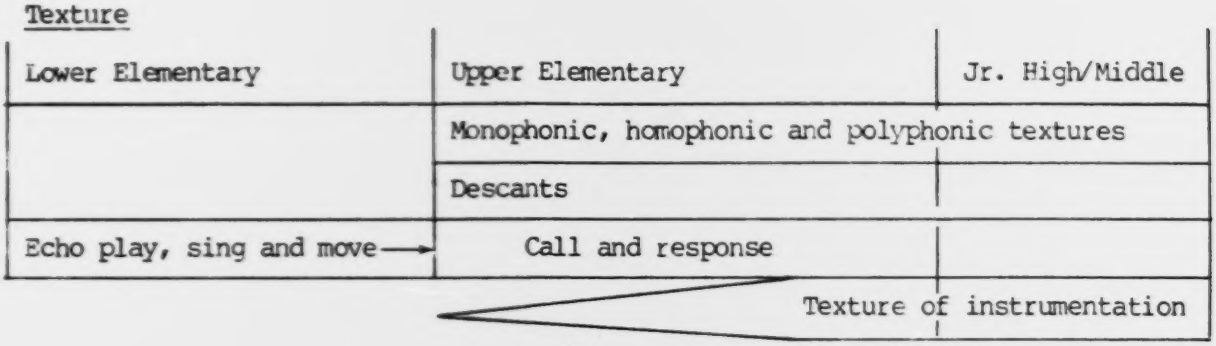
Rhythm



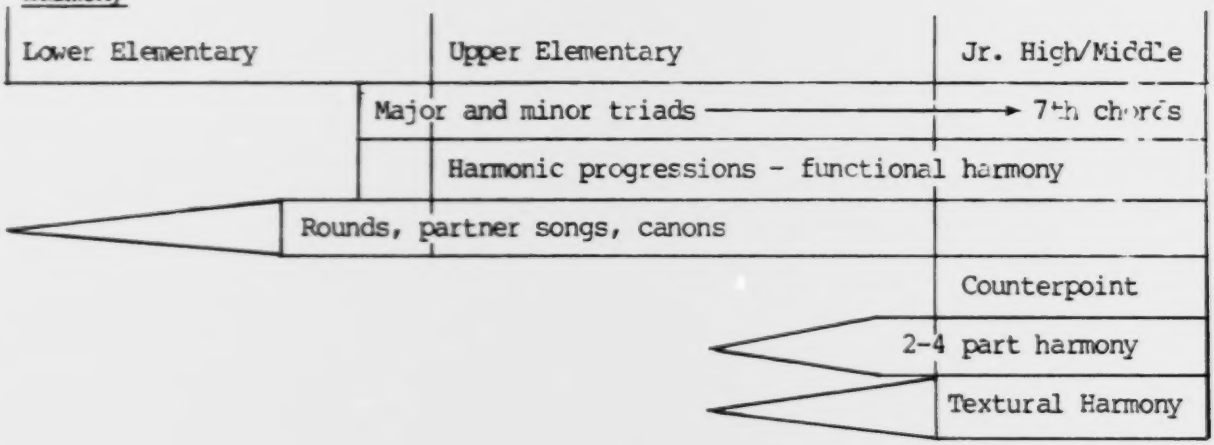
Melody



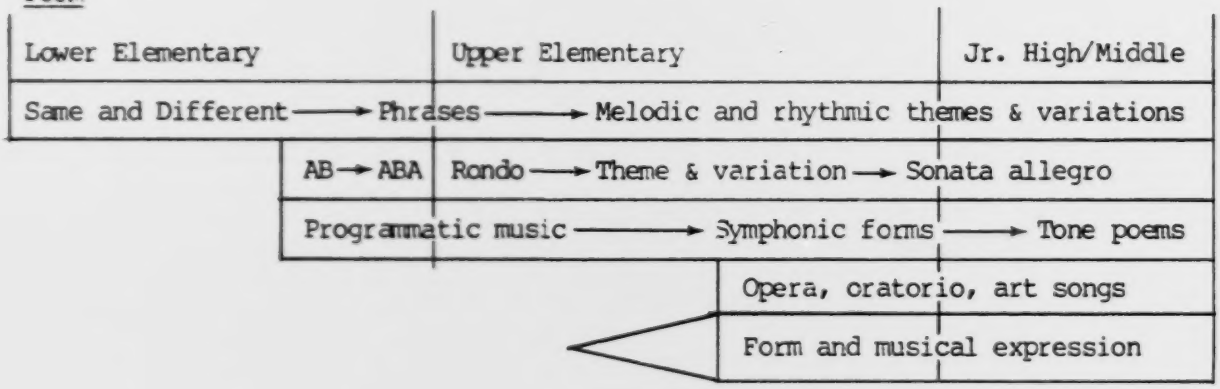
Texture



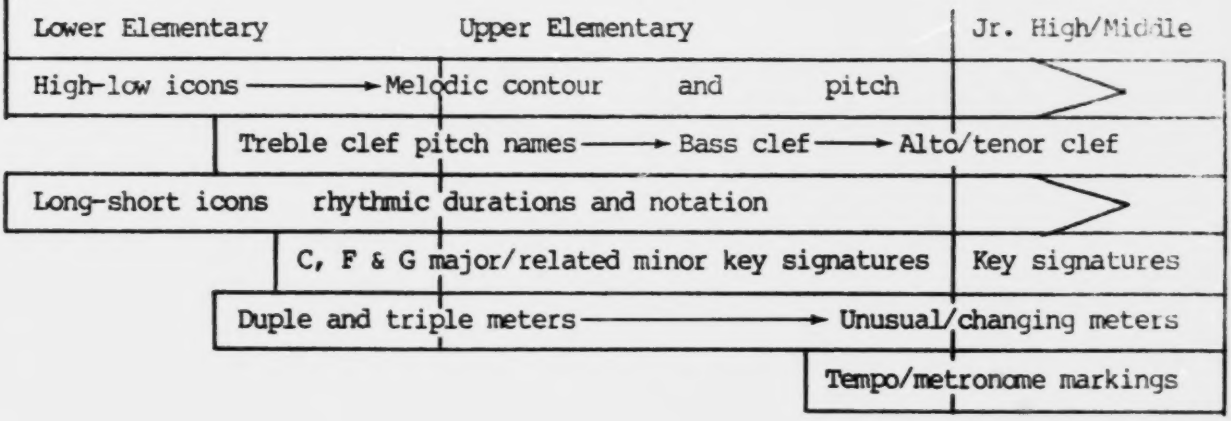
Harmony



Form

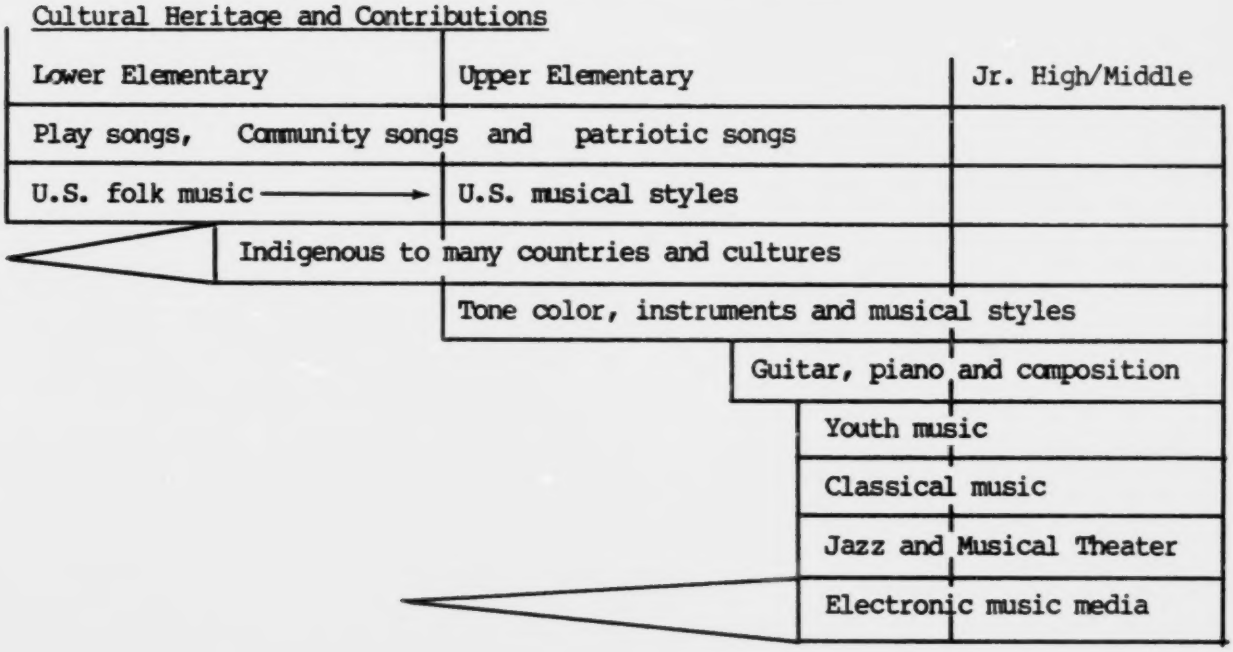


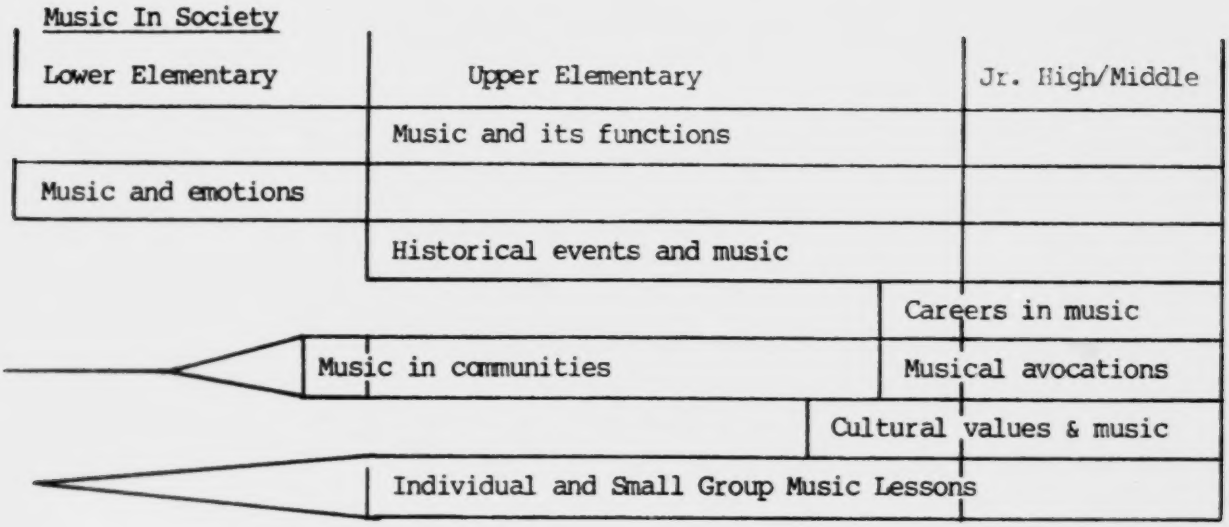
Notation



Historical and Cultural Concepts

Cultural Heritage and Contributions




Music In Society
Lower Elementary
Upper Elementary
Jr. High/Middle
Music and its functions
Music and emotions
Historical events and music
Careers in music
Music in communities
Musical avocations
Cultural values & music
Individual and Small Group Music Lessons

Musical Skills Checksheet

This musical skills checksheet outlines observable musical behaviors that students should demonstrate, and instructional levels at which each behavior should be emphasized. Instructional levels are divided into three levels: lower elementary (Lower), upper elementary (Upper), and jr. high/middle (JH/M). Each school system and music classroom is unique. This is a working guide to provide for balanced instruction. Teachers or school districts should decide at which grade level(s) specific skills should be emphasized. Observable musical behaviors are categorized as Sing, Play, Move, Create, Listen/Use, and Read/Write. You may wish to use numbers to indicate the emphasis a behavior should receive at each grade. For example, 1 = slight emphasis; 2 = moderate emphasis; 3 = strong emphasis.

Musical Behavior	Lower	Upper	JH/M
Sing			
1. Participate in class singing activities.			
2. Match pitch while singing with class.			
3. Sing unison songs, rounds, and partner songs.			
4. Sing rounds and songs with 2, 3, and 4 parts.			
5. Sing alone or in small groups.			
6. Sing with clear diction.			
7. Sing with a proper posture and breath control.			
8. Sing intervals of a 2nd, 3rd, P4th, P5th, 6th, and 8ve.			
9. Sing harmony for a melody based on 3rds and 6ths "by ear."			
10. Sing major and minor arpeggioed triads.			
11. Sing major and natural minor scales.			
12. Participate in a choral ensemble.			

Musical Behavior	Lower	Upper	JH/M
Sing (con't)			
13. Sing various styles of songs with acceptable control of breathing, resonance and registration and with proper diction and posture.			
14. Improvise vocally to dramatize stories and poems, or to depict a musical idea.			
15. Interpret the mood of musical compositions by singing.			
Play 1. Play rhythm instruments with a steady beat in duple and triple meters.			
2. Play ostinato patterns on pitched and non-pitched rhythm instruments to accompany songs.			
3. Play 3-chord songs on the autoharp.			
4. Play simple melodies on the recorder with pitch accuracy.			
5. Play simple melodies on the recorder with appropriate tone quality.			
6. Play simple melodies on bells with class or in small groups			
7. Play 3 or more chord song accompaniments using the guitar.			
8. Play simple melodies, chords, and scales on the piano.			
9. Play chord accompaniments "by ear" using the guitar, piano, or autoharp.			
10. Participate in an instrumental ensemble using traditional or nontraditional instruments.			
11. Perform chord accompaniments for student solos using instruments.			

Musical Behavior	Lower	Upper	JH/M
12. Improvise instrumentally to dramatize stories and poems, or to depict a musical idea.			
13. Interpret the mood of musical compositions by playing instruments.			
Move			
1. Move to one's own steady beat, which is not externally imposed by teacher, others, or music.			
2. Move to the steady beat of music in duple and triple meters.			
3. Move to the steady beat of music while singing or playing an instrument.			
4. Demonstrate the rhythmic pattern of a melody in movement.			
5. Use movement to illustrate musical forms.			
6. Participate in structured dance or movement activities.			
7. Use creative or structured movement to interpret the expressive qualities of music, or thematic development.			
8. Perform movements to accompany swing choir music.			
9. Perform dances of various cultural backgrounds.			
10. Conduct in duple and triple meters.			
11. Conduct choral and/or instrumental ensembles.			
Create			
1. Alter existing music by creating instrument accompaniments, ostinato patterns, melodic or rhythmic variations, or new text.			

Musical Behavior	Lower	Upper	JH/M
Create (continued)			
2. Create music dramatizations of stories or poems by using instruments, and/or speech, singing, chants, sounds, or a combination.			
3. Create original melodies and rhythmic patterns.			
4. Record music compositions or arrangements using traditional and nontraditional notation systems.			
5. Create introductions, interludes and endings for standard songs and student compositions.			
6. Create original music compositions in folk, traditional or contemporary styles, or a combination.			
7. Participate as a performer, director or choreographer in a "mini-musical" or operetta using instruments, voices and dance.			
8. Use improvisation techniques to create compositions in different forms.			
9. Create accompaniments and compositions in Dorian, Lydian, whole tone, and pentatonic modes.			
10. Create compositions using serial and electronic compositional devices.			
11. Create compositions using a variety of timbres, styles, and forms.			
Listen/Use Music			
1. Listen attentively focusing on specific musical concepts.			
2. Identify instrument families of the orchestra.			

Musical Behavior	Lower	Upper	JH/M
Listen/Use Music (continued)			
3. Identify traditional and nontraditional instruments by name.			
4. Identify the form, meter, tonality, and mood of music.			
5. Identify music by cultural and historical context.			
6. Identify intervals' names.			
7. Identify major and minor triads, and scales.			
8. Identify voice types used in vocal music.			
9. Identify basic music concepts (tone colors, form, melodic contour, and tonality) from different cultures and countries.			
10. Identify style and composer of at least two compositions from each music topic studied.			
11. Identify careers in music.			
12. Participate in music careers field trips.			
13. Identify several recreational and other uses of music in life.			
14. Identify the use of improvisation in varied musical compositions.			
15. Aurally identify harmonic, melodic and rhythmic concepts in music.			
16. Identify elements of tension and resolution in music.			
17. Identify the strengths and weaknesses of student compositions.			

Musical Behavior	Lower	Upper	JH/M
Read/Write			
1. Read and perform rhythmic patterns using a basic counting system (e.g., 1 2& 3& 4).			
2. Read and play melodic patterns using melody bells or recorder.			
3. Read and sing melodic patterns using numbers or pitch syllables.			
4. Identify durations in rhythmic patterns.			
5. Identify pitch names of melodic patterns.			
6. Identify intervals, melodic contours, meters, form, and musical expression (dynamics and tempo) by sight.			
7. Write melodic-rhythmic dictations with up to 7 notes in C, F, G, D and E.			
8. Write and read original student compositions using traditional and nontraditional notation systems.			
9. Write and identify major scales, and their relative minors.			
10. Write and identify all major and minor intervals within an octave.			
11. Sightsing or play simple songs.			
12. Visually identify harmonic, melodic and rhythmic concepts in music.			
13. Notate compositions in traditional and nontraditional notation systems.			

SENIOR HIGH SCHOOL COURSE OFFERINGS

At the senior high level of music instruction, several general music curricular offerings should be available. Senior high students have diverse abilities. Therefore, standards of achievement vary in terms of knowledge and skills. The recommended course offerings are not meant to be exhaustive. For each course, a description of its scope is provided. Each course should be assigned one Carnegie unit credit. In the present form they are designed to meet specific needs. Basic Musicianship is designed for students with music interests as an expansion of junior high general music experience. Music theory, Composition and History is designed for students with recognized talent who are considering music as a career. The Cultural Arts is designed as a survey of music and society. Individual needs and school circumstances may necessitate another course with strands selected from each of those listed.

Basic Musicianship

This course is designed to provide students opportunities to explore a wide range of music experiences. It is primarily an expansion of the junior high general musical experiences. Basic Musicianship is not designed for the musically gifted student, but rather for students with music interests. Students in this course typically have chosen not to study a music instrument, nor to participate in a music ensemble. No prerequisite is required to participate in this course. Students should be provided opportunities to:

1. Use voices, instruments and environmental sounds to refine performance abilities.
2. Explore improvisational techniques used in solo and ensemble music performances.
3. Develop compositions in various styles.
4. Explore music symbols and terms through the analysis and discussion of various styles, periods and forms.
5. Examine texture, form, historical significance and aesthetic basis for various compositions.
6. Examine the use of unity and variation in music, music elements, and composition devices within a wide range of compositions.
7. Examine various acoustical principles of music through participating in laboratory experiments.
8. Participate in singing, listening, moving, playing, reading, writing and creating music experiences.

Music Theory, Composition and History

This course should provide students with an in-depth study of western and non-western music by examining relationships among all styles. It is designed for students with a special interest or talent or both, in music. Possibly, this course is most applicable to those students interested in pursuing music as a profession. Students are provided opportunities to function as professional musicians by performing, composing, arranging, listening, creating, historically researching and criticizing music. Students should be provided opportunities to:

1. Perform, arrange and compose music of various styles.
2. Analyze music independently and as a group in terms of music's texture, form, historical context, aesthetic potential, performance media, elements and composition devices.
3. Use voices and instruments to perform student compositions.
4. Develop and expand aural and visual music acuity by sightsinging, taking dictation, and analyzing and writing music.
5. Perform and create by means of tape recorders, synthesizer and computer, and other electronic media.
6. Study concepts of electronic performance and creativity.
7. Develop music notation skills.

The Cultural Arts

This course provides students a study of the arts and humanities emphasizing interrelationships of the cultural arts and other disciplines. Each student in the school interested in the arts should be encouraged to participate. The cultural arts are used as a means for increasing students' awareness of the interrelatedness of all disciplines. Students should be provided opportunities to:

1. Examine influences of the arts on human behavior.
2. Examine the function and use of the arts in diverse cultural settings.
3. Develop appropriate music programs (e.g., background music) via tape recording techniques to be used in various situations (e.g., dinner party or dance).
4. Examine the role of the cultural arts in past, present and future cultures and societies.
5. Create experimental art works (e.g., visually graphic musical compositions via microcomputers).
6. Analyze the relationships of the arts in varied historical and cultural contexts.

PERFORMANCE GROUPS: BAND, ORCHESTRA, CHORUS

School performance groups epitomize the practical application of music education. They provide a means for students to demonstrate music skills and knowledge developed in general music classes. Directors of performing groups are responsible for teaching and reinforcing music skills and knowledge during rehearsals and individualized instruction.

The performing arts are a vital part of our cultural heritage. School bands, orchestras and choruses play an integral role in the cultural life of Iowa communities and are vital links in the aesthetic education of Iowa students. Skills, knowledge and attitudes gained from participation in school music groups enrich the adult lives of our students as well.

Concert bands, concert orchestras and concert choirs using a repertoire of quality music literature in a wide range of styles are the core of responsible and effective music education programs. As resources allow, further specialized performance groups also may be offered. To ensure quality school music programs, performance groups must share an equal priority with other subjects in school officials' planning and scheduling.

The thrill of music performance touches the emotional center of student members. Students become a part of something much larger than themselves both in a historical context and in the context of working together to accomplish a group goal. School bands, orchestras and choruses enhance students' positive self-images through successful achievement. Teaching performance through the rich cultural heritage of music provides an outlet for self-expression which is basic to all people.

KNOWLEDGE

Teaching the fundamentals of performance technique begins as each student begins to study voice or another instrument, and continues throughout participation in performance. There can be no isolation of one principle or technique from all others. Those fundamentals, which interact, are involved at all times, and receive emphasis at various stages of a student's development are:

- Position/posture
- Articulation/bowing/diction
- Tone quality
- Technique
- Phrasing/dynamics
- Theory
- Embouchure
- Breath control
- Rhythm
- Intonation
- Style
- Instrument/voice care and maintenance

In this document, Skills, addressed by music performance groups, are categorized in three large areas: Band Skills--Winds and Percussion, String Skills, and Chorus Skills. Each area is divided into elementary, junior high/middle, and senior high levels of music instruction. Of course, the fundamental knowledge concepts interact and run throughout skills students develop in the three major performance areas.

BAND SKILLS: WINDS AND PERCUSSION

Obviously, there are many band instruments, as well as diverse methods for teaching each instrument. This guide does not advocate a specific band method or approach. It does advocate, however, use of a sequential system of music instruction. The document recommends focusing on general fundamental techniques and minimum performance expectations. These fundamental techniques and performance expectations should provide a basis from which an instrumental program may expand.

Minimum Performance Expectations for Elementary Instrumental Music Students:

Winds and Percussion:

1. Demonstrate proper body posture.
2. Demonstrate instrument playing positions.
3. Demonstrate a characteristic tone.
4. Demonstrate an ability to match pitch.
5. Demonstrate procedures for basic care and maintenance of the instrument and case.
6. Identify parts of the instrument.
7. Define and demonstrate note and rest values: whole, dotted half, half, dotted quarter, quarter, and eighth.
8. Define and demonstrate $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ and $\frac{6}{8}$ meters.
9. Define and demonstrate ties and slurs.
10. Demonstrate loud, medium, and soft dynamics.
11. Demonstrate slow, medium, and fast tempo.
12. Identify and describe theory elements: key signatures, accidentals, terms, signs, and major scale construction.
13. Identify and demonstrate a musical phrase.

Winds:

1. Describe and demonstrate a characteristic embouchure.
2. Demonstrate tongued articulation.
3. Perform three major scales.

Percussion:

1. Demonstrate double stroke rolls.
2. Perform notated rolls.
3. Identify and demonstrate the use of miscellaneous percussion equipment.

Minimum Performance Expectations for Junior High/Middle Instrumental Music Students:

Winds:

1. Perform six major scales from memory within two minutes.
2. Perform a chromatic scale from memory.

Winds (Continued)

3. Perform rhythmic patterns in simple and compound meters as required in the study of band literature.
4. Demonstrate appropriate tone quality, embouchure and breath support.
5. Demonstrate ability to tune instrument with assistance.
6. Perform trills, grace notes, and alternate fingerings as required in the literature.
7. Perform three flexibility exercises for brass instruments.
8. Define musical terminology as used in the literature.
9. Define time signatures as used in the literature.

Percussion:

1. Snare drum: Perform the single-stroke, double-stroke, orchestral rolls and other selected rudiments.
2. Mallets: Perform chromatic and three major scales on mallet instruments.
3. Demonstrate correct performance techniques for triangle, tambourine, castanets, cymbals and timpani.
4. Demonstrate other understandings related to other middle school wind players where applicable.

Minimum Performance Expectations for Senior High Instrumental Music Students:

Winds:

1. Perform nine major scales from memory at a quick tempo (e.g., ♩ = 80).
2. Perform tonic and dominant arpeggios in same major keys.
3. Perform the chromatic scale through complete range at quick tempo (e.g., ♩ = 80).
4. Perform complex rhythmic patterns in simple and compound meters as required in the literature.
5. Demonstrate improvement in tone quality, embouchure, vibrato and breath support.
6. Demonstrate an ability to tune instrument precisely, without assistance.
7. Demonstrate trills, grace notes and alternate fingerings as required in the literature.
8. Demonstrate facility with lip slurs for brasses.
9. Demonstrate three minor scales and arpeggios.
10. Beginning of simple interval studies.
11. Define musical terminology in literature.
12. Perform solo and ensemble literature from selected lists.
13. Execute studies in double and triple tonguing.
14. Explain and demonstrate concert pitch as related to instrument.
15. Identify simple musical forms.
16. Perform more advanced sight reading material.

Percussion:

1. Snare drum: Demonstrate a single-stroke roll, double-stroke roll, orchestral roll, flam, flam accent, drag and four-stroke ruff.
2. Bass drum: Demonstrate proper tuning, area of head to strike drum and appropriate mallets.
3. Mallets: Perform simple melodies, chromatic scale for full range of instrument and six major scales and arpeggios.
4. Demonstrate the use of Latin percussion instruments.
5. Demonstrate triangle, tambourine, castanets and gong techniques.
6. Demonstrate other understandings related to high school wind players where applicable.

STRING SKILLS

Varied string teaching methods and approaches exist, and many string performance techniques must be addressed. This document does not advocate a specific method or approach to teaching string skills and knowledge. Use of a sequential system of music instruction is advocated. The content of string skills is categorized according to ten fundamental knowledge areas. Development of minimum performance techniques is recommended for each knowledge area by instructional levels: Elementary, Junior High/Middle, and Senior High. Minimum performance techniques should provide a basis from which an orchestra program may expand.

Elementary

Elementary students should demonstrate abilities to:

I. Position/Posture

A. Use a proper bow hold.
B. Play with a proper body alignment.
C. Use correct instrument position.
D. Use correct left hand position.

II. Bowing

A. Begin using varied and correct stroke techniques.
B. Make smooth direction changes of the bow.
C. Play a basic detache stroke at a beginning level.
D. Play simple string crossings.
E. Play a basic martele stroke at a beginning level.
F. Bow divisions at the frog, middle, point and whole bow.
G. Perform linked bowing (slurs); both smooth and spaced articulations.
H. Use down-bow/up-bow correctly.

III. Tone Quality

A. Begin to perform with an understanding of the effects of conditions and/or instrument adjustments on tone quality.
B. Use rosin.
C. Make appropriate adjustments to bow tension.
D. Use hands correctly.
   1. See II. Bowing.
   2. Use solid, left-hand finger pressures on the strings.

IV. Rhythm

A. Perform and read basic rhythm patterns in $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ and $\frac{6}{8}$ meter.

V. Technique

A. Begin playing pizzicato.
B. Use basic finger placement in first position.

V. Technique (Continued)

C. Play half-and whole-step finger patterns.
D. Play simple double-stops.
E. Play simple chromatic alterations.

VI. Intonation

A. Manipulate a pitch.
B. Match a pitch.
C. Play simple one-octave scales.
D. Play simple double-stops.
E. Tune instrument to an absolute pitch.

VII. Phrasing and Dynamics

A. Perform loud, medium and soft dynamics.
B. Identify and play a musical phrase.
C. Follow a conductor.

VIII. Style

A. Play with musical sensitivity, focusing on:
   1. Appropriate tempo.
   2. Correct articulation.

XI. Theory

A. Explain and visually identify basic key signatures, meter signatures, and note and rest values.
B. Verbally identify note names (pitches and durations).

X. Instrument Care and Maintenance

A. Identify parts of the instrument.
B. Keep instrument and stick of bow free of excessive rosin.
C. Loosen bow hair following practice sessions.
D. Store instrument in case when not in use.
E. Avoid exposing instrument to extreme temperature changes.

Junior High/Middle

Junior High/Middle School students should demonstrate abilities to:

I. Position/Posture

A. Recognize and perform playing positions without excessive tension.
B. Use a correct and refined left-hand position in first position.
C. Use a correct and refined bow hold.

II. Bowing

A. Play with a well-developed détaché stroke.
B. Play with a well-developed martele stroke.
C. Play a marcato stroke at a beginning level.
D. Play a spiccato stroke at a beginning level.
E. Play three- and four-voice down-bow chords.
F. Play sul tasto.
G. Play sul ponticello.
H. Recognize and perform printed bowings.
I. Identify and begin playing according to the following bowing rules:
   1. A note written on the first beat of the measure is played down-bow.
   2. The last note of a measure is taken up-bow.
   3. An odd number of notes (bow) before a bar line and after a rest or silence, starts up-bow, especially if the notes are of even value.
   4. The upbeat which is slurred over the bar line is played down-bow.
   5. An even number of notes (bows) before a bar line and after a rest or silence, starts down-bow.
   6. In after-beat patterns and in all rhythmic patterns interspersed with rests, the note present with the greatest accent comes down-bow.
   7. In groups of four even, unslurred notes, the first of the four is played down-bow.
   8. The dotted-eighth-with-sixteenth figure ( ) is generally played on one bow, the bow stopped momentarily between notes.
   9. The dotted-eighth-sixteenth is not linked under the following circumstances:
      a. When the execution of the figure is too fast to permit the stopping of the bow which the link requires
      b. When soft passages require extreme neatness and clarity of sound, and
      c. When extremely loud, choppy effects are desired.
   10. Six-eight figures, with their long-short feeling, are customarily linked, regardless of their notation by the composer.
   11. Chords are usually played down-bow, especially if interspersed with rest.

III. Tone Quality

A. Refine use of right- and left-hand skills mentioned in II. Bowings and V. Technique.
B. Begin playing with vibrato.

VI. Rhythm

A. Perform and read rhythm patterns in $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ and $\frac{6}{8}$ meter.

V. Technique

A. Refine performance of pizzicato passages.
B. Refine performance of double-stops.
C. Perform complex chromatic alterations.
D. Begin to use shifting finger position techniques (first through fifth positions).
E. Identify and begin playing according to the following shifting rules:
   1. Any shift is always up and over.
   2. A shift is accomplished with the finger last down (transport finger).
   3. The transport finger is unweighted during the shift.
   4. The note you are going to play is the target note and must not slide.
   5. All fingers must be in a functional position during a shift.
   6. A shift should not alter the bow function unless for musical reasons.
F. Explain use of vibrato and use it in playing.
G. Identify all notes possible in first and third positions, and explain across the string relationships.
H. Sight read simple to intermediate music passages.

VI. Intonation

A. Perform complex major scales in two octaves.
B. Perform simple minor scales.
C. Make appropriate adjustments of intonation both in solo and in the group.
D. Refine use of double-stops.
E. Independently tune instrument to an absolute pitch.
F. Play instrument in tune with other instruments, and within music patterns.

VII. Phrasing and Dynamics

A. Control dynamic levels according to music expression of selected literature.
B. Follow a conductor.
C. Follow section leaders.
D. Perform music independently according to an externally imposed beat.
E. Perform music in a group according to a common beat.

VIII. Style

A. Play with musical sensitivity, focusing on:
   1. Appropriate tempo.
   2. Correct articulations.
   3. Correct phrasing.
   4. Proper balance and blend in ensemble performance.

IX. Theory

A. Explain and visually identify complex key signatures, meter signatures and note and rest values.
B. Interpret printed music symbols and instructions.

X. Instrument Care and Maintenance

A. Change a string.
B. Maintain appropriate bridge placement and monitor its movement.
C. Check the instrument body for seam openings and cracks.
D. Clean and polish an instrument.

Senior High

Senior High students should demonstrate abilities to:

I. Position/Posture

A. Play with appropriate and refined playing postures.

II. Bowing

A. Play with refined and well-developed détaché, martele, marcato, spiccato and sautille strokes.
B. Perform music with a ricochet bounce.
C. Use a refined sul tasto stroke.
D. Use a refined sul ponticello stroke.
E. Perform 2-4 voice chord with up or down bow.
F. Identify and perform correctly printed bowings.
G. Identify and play according to the following bowing rules (all rules 1.-11. listed in junior high section).
   12. In closing sixteenth-note or quarter-note rhythm patterns (whether as double-stops, chords, or single notes), the sixteenth is an up-bow at the frog.
   13. In a forte passage, the isolated syncopation of the unslurred half note is played as a new down-bow, especially if preceded by a single, unslurred quarter note, and invariably, if accented by the composer.
   14. Where a very fast tempo is used in continuous and consecutive unslurred, string-crossings; the upper note may be played as an up-bow on the violin and viola, but as a down-bow on the cello and bass, regardless of the position of this upper note rhythmically in the measure.

III. Tone Quality

A. Control the bow using music expressions.
B. Perform with a clear, resonant tone.
C. Play with a refined and well-developed vibrato.

IV. Rhythm

A. Perform and read rhythm patterns in $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{6}{8}$ $\frac{9}{8}$ $\frac{3}{8}$ $\frac{5}{8}$ and $\frac{5}{4}$ meters.

V. Technique

A. Play pizzicato with the right or left-hand.
B. Play with a refined and well-developed vibrato.
C. Play complex double-stops.

Technique (Continued)

D. Play complex chromatic alterations.
E. Play with refined shifting abilities in advanced positions.
F. Use extension shifts.

VI. Intonation

A. Play complex major scales up to five sharps and five flats in two or three octaves.
B. Play minor scales.
C. Match absolute pitches and play melodic lines in tune.
D. Play complex double-stops.
E. Tune instrument to a common A (concert pitch).

VII. Phrasing and Dynamics

A. Perform with musical sensitivity, demonstrating command of all dynamic levels.
B. Expressively control the bow.

VIII. Style

A. Perform with refined and well-developed musical sensitivity, focusing on:
   1. Appropriate tempo.
   2. Correct articulations.
   3. Correct phrasing.
   4. Proper balance and blend in ensemble performance.

IX. Theory

A. Identify and perform Baroque, Classical, Romantic and 20th Century music.
B. Identify and discuss composers from each period.
C. Identify and explain stylistic characteristics and forms of each period.
D. Improvise a melody.

X. Instrument Care and Maintenance

A. See junior high.

CHORAL SKILLS

Teaching the fundamentals of proper singing techniques is a process which constantly refines the students' knowledge and skills as they and their voices mature. Grades 4-6 work mainly with the child's voice, grades 7-8 work primarily with changing voices, and senior high choirs work with young, changed voices. In reality there is great overlap in vocal maturity between these areas. The biggest challenge for choral music educators is giving young voices the fundamentals to develop their vocal potential. This guide addresses these fundamentals and provides a sequential listing of minimum performance techniques categorized by nine fundamental knowledge areas. Though terminology and teaching methods may vary, the following fundamental areas and performance techniques are involved at all times while developing choral and vocal skills. Therefore, no attempt is made to categorize fundamental knowledge areas and associated performance techniques by instructional levels, with the exception of Music Theory. Music Theory performance techniques are categorized by grade levels. Each area and technique will be emphasized to a greater or lesser degree at various times, but are always essential to proper singing, and healthy use of the singing voice. This guide advocates use of a sequential instructional approach as deemed appropriate by the choral music educator focusing on the fundamentals and techniques that follow. This information should provide a basis from which a choral music program may expand.

I. Posture

Students will develop correct singing posture by demonstrating abilities to:

A. Stand tall with the spine stretched vertically.
B. Balance weight on both feet, with a slightly forward stance.
C. Relax shoulders, with them held slightly down and back.
D. Raise rib cage.
E. Stand with chin down and jaw relaxed.
F. Avoid excessive body tensions (e.g., in fingers, arms, shoulders).
G. Use "open" face with eyebrows slightly raised.
H. Use facial expression appropriate to the literature being performed.

II. Breath Management

Students will develop singing breath control by demonstrating abilities to:

A. Use full low breathing evident by expansion of the lower rib cage and abdominal area during inhalation.
B. Use a slow, inward movement of the abdominal area without the rib cage collapsing while singing a sustained tone.
C. Avoid excessive lifting of the shoulders during inhalation.
D. Produce a tone or another sound (such as a hiss) and maintain it for an increasing length of time.

III. Tone Quality

Students will develop a pleasing vocal tone by demonstrating abilities to:

A. Sing with a vertical space inside the mouth as opposed to a horizontal shape of the tone.
B. Sing with an open throat and relaxed jaw.
C. Sing with a lifted soft palate and an opened pharynx, as at the beginning of a yawn.
D. Sing with the tongue dropped in a relaxed manner in the bottom of the mouth.
E. Sing with a clear tone without excessive breathiness appropriate to the maturity of the singer.
F. Produce a focused yet warm tone, balanced by the forward and backward placement of the singing voice and using a combination of head and chest tone qualities throughout singing range.
G. Produce a pleasing choral tone with uniformity of sound within a group (blend) and a proper balance of sound between parts.
H. Sing with a relaxed and natural vibrato (i.e., as a student matures).

IV. Diction

Students will develop proper diction by demonstrating abilities to:

A. Sing with diction uniformity within the group.
B. Exaggerate consonants to project the meaning of the text, especially at the end of words.
C. Sing words with their normal word accents.
D. Shape vowel sounds with the lips, especially the "oo" and "oh" vowels.
E. Sing diphthongs properly by sustaining the first pure vowel sound of a diphthong as long as possible.
F. Use and articulate texts according to the International Phonetic Alphabet.

V. Use and Care of the Voice

Students will develop healthy uses and care of their voi
vocal injury by demonstrating abilities to:

A. Produce tones with proper support.
B. Sing and talk with a relaxed throat and jaw.
C. Avoid singing excessively in extreme vocal ranges whil[illegible]ice is developing.
D. Avoid excessive and harsh clearing of the throat.
E. Avoid overusing the voice when it is tired.
F. Avoid screaming or shouting excessively.
G. Avoid singing in an improper vocal range.
H. Use singing techniques developed in general music and voice classes (e.g., see I-VI.)

VI. Intonation

Students will develop aural acuity by demonstrating abilities to:

VI. Intonation (Continued)

A. Match pitch.
B. Recognize and produce a pitch that is slightly sharp or flat (pitch manipulation).
C. Echo melodic patterns in increasing complexity as students mature.
D. Maintain an independent part first within a section and then individually, starting with rounds and increasing in complexity as students mature.
E. Sight sing passages in increasing complexity as students mature, starting with descending minor third intervals and diatonic step-wise melodies within a range of a P5th, and progressing to more chromatic and dissonant passages within a wider range.

VII. Phrasing

Students will develop expressive singing skills by demonstrating abilities to:

A. Recognize and produce dynamic variations with the voice.
B. Find the climactic point of a phrase and shape the phrase to and away from that point (< >).
C. Recognize and perform terrace dynamics.
D. Recognize where to breathe logically according to the text and/or music considerations.
E. Hold longer notes with a slight increase in intensity to keep the phrase moving forward.
F. Read and perform expression markings.

VIII. Style

Students will develop a variety of singing styles according to selected literature by demonstrating abilities to:

A. Use various jazz singing techniques (e.g., scoop, vocal shake and fall-offs) with popular music literature, whether or not specifically asked for by the composer.
B. Change vocal tone according to the literature, such as using a lighter choral tone for jazz, or a stronger vibrato for romantic literature.
C. Use various singing articulations (e.g., staccato and legato).
D. Recognize and imitate various styles.
E. Recognize and explain the various historical choral music styles.
F. Recognize and discuss pertinent historical facts about composers and compositions being rehearsed.

IX. Music Theory

Students will develop basic music theory concepts by demonstrating abilities to:

A. Grades 4-6
1. Perform and read basic tonal patterns in major and minor keys, using solfege syllables or some other systematic approach.
2. Perform and read simple melodies.
3. Perform and read basic rhythm patterns in $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ meters.

A. (Continued)
   4. Interpret through performance simple music symbols and instructions: repeat signs, D.C.al Fine, multiple endings, simple expression markings.
   5. Recognize and explain simple forms: ABA, Rondo, Verse-Refrain, etc.
   6. Sing and identify simple key signatures.

B. Grades 7-8
   1. Perform and read basic tonal patterns in major and minor keys, using solfege syllables or some other systematic approach.
   2. Perform and read melodies of medium difficulty.
   3. Perform and read basic rhythm patterns in 2 3 4 3 6 and 5 meters.
      4 4 4 8 8 4
   4. Interpret through performance complex music symbols and instructions.
   5. Recognize and explain simple forms in longer pieces of music.
   6. Sing and identify complex key signatures and basic key changes within a piece of music.

C. Grades 9-12
   1. Perform and read tonal patterns in major and minor keys.
   2. Perform and read moderately difficult melodies with and without accompaniment.
   3. Perform and read rhythm patterns in nearly all meter signatures:
      2 3 4 5 6 7 3 3 6 9.
      4 4 4 4 4 4 2 8 8 8
   4. Interpret most printed music symbols and instructions.
   5. Explain the use of form in music being performed and use this information to help memorization.
   6. Sing and identify most key signatures and key changes within a piece of music.

PERFORMANCE COURSE OFFERINGS

The core performance curriculum in a school program should include: Concert Band, Concert Orchestra and Concert Choir. The compositions used for each ensemble should be selected for their educational value rather than their entertainment value. In addition, they must contain musical ideas that can be used to develop both concepts and skills. (Repertoire lists are available upon request from the Iowa High School Music Association to aid in the selection of literature.)

Literature selection criteria separate into three categories. First, selected compositions should be representative of diverse styles, forms, and cultures and historical periods, including contemporary selections. Non-western music and the music of women composers should be included. These goals are possible through the number of well-crafted transcriptions available. Second, selected compositions should illustrate a high degree of craftsmanship, although not necessarily of high complexity levels. Third, selected compositions should help develop the music knowledge, skills and attitudes of the student in a progressive way. There should be some pieces which present few if any technical or music problems, some which are very challenging technically and musically, and many which can be performed and understood adequately, but also contain enough challenge to warrant periodic study over a long period of time. Students who struggle to perform parts at too advanced levels will have little time to experience the artistic qualities inherent in the music. Young musicians must have an opportunity to sense how their parts combine to shape the whole. This is the essence of mature ensemble performance. Beyond the three main performing ensembles, a quality program will offer other opportunities for music performance and intellectual growth. Recommended performance course offerings are categorized into the three major performance groups.

Concert Band	Concert Orchestra	Concert Choir
Marching Band	String Orchestra	Chamber Choir
Jazz Band	Chamber Orchestra	Madrigals
Pep Band	Private or Group Lessons	Men's Choir
Private or Group Lessons		Women's Choir
		Swing/Jazz/Show Choir
		Private or Group Lessons

As a result of performance course offerings, students should have opportunities to participate in concerts and contests (when appropriate). Concert performance opportunities may include: (1) community and school sacred or secular performances, and (2) community and school musicals. When appropriate, contest performance opportunities may include: (1) marching band, (2) swing choir/jazz band, (3) solo and small group performance, (4) large group performance, (5) piano and harp performance, and (6) All-State.

TEACHING STRATEGIES

The curriculum provides a foundation for the effective teaching of music. Girded with the curriculum, the teacher must then consider several crucial factors which affect both the delivery of information and subsequent assimilation by students.

1. Planning

   Despite the occasional importance of on-the-spot change, the teacher must provide for both long- and short-range planning. Failure to do so frequently results in unrelated episodes, unfinished projects, under-achievement, and frustration for students and teachers. The process of streamlining involves both realistic addition and subtraction.

2. Attitudes

   Consideration of individual and group attitudes is essential for effective teaching. Failure to do so often results in unrealistic expectations.

3. Level of Difficulty

   There is an art to the recognition of present level of achievement and the pursuit of the next level. Students are quickly frustrated by under-estimation or over-estimation when selecting music material. the problem is complicated by the wide range of individual differences in every classroom. A high challenge for one student may be less than review for the most advanced. Music is further complicated by the layering of levels of aptitude, knowledge, skills and attitudes. Within skills alone, tonal and rhythm skills may or may not function independently.

TEACHING STRATEGIES

CREATING WITH RECORDERS

GRADE LEVEL: 3rd and up (Must know G, A, B very well)

OBJECTIVE: To create new patterns using known notes.

MATERIALS NEEDED: One recorder per child

TIME: 15 minutes (first time); later times can be at end of scheduled lesson

PROCEDURE:

1) Acknowledge that we have been reading our recorder notes.

2) Acknowledge that we all have played together.

3) Some persons have tunes in their heads that they could share.

4) Teacher says, "I'll do a duple piece: $\frac{2}{4}$ "Here I go now."

5) Teacher improvises a simple piece.

6) Teacher asks if any students want to share.

7) Teacher provides pick-up with "Ready go now" or "Ready play now."

8) Students will volunteer to play their creations. Someone might want to play in triple meter. The teacher can then provide an appropriate pick-up, such as:

$\frac{6}{8}$ "1 2 Ready and play."

TEACHING STRATEGIES

BLACK CLASSICAL MUSICIANS

INTRODUCTION

America is full of Black classical musicians. Black people who have studied at the finest universities and conservatories throughout the world have made significant contributions to the development of classical music. Music educators owe it to ourselves, as well as to our students, whether they are Black or non-Black, to investigate this often-ignored integral part of the history of music. Many people are aware of the Black musicians' accomplishments in the fields of gospel, blues, jazz and soul music, but too few people realize that Black musicians also have a rich heritage in the field of classical music. Music educators often have overlooked the knowledge of a multitude of talented Black musicians who have achieved in the field of classical music. The two sample lessons are examples of information which will enhance students' awareness of the contributions of Black classical artists.

BLACK CLASSICAL SINGER: LEONTYNE PRICE

OBJECTIVES:

1. Students will learn about the life of opera singer Leontyne Price.
2. Students will recognize the contributions of a Black soprano to the field of classical music.

STRATEGY/ACTIVITY:

1. Students will read and discuss the life of Leontyne Price.
2. Students will be shown a portrait of Leontyne Price in order to be able to recognize her.
3. Students will listen to Leontyne Price's recording of "Dove Sono" from Mozart's The Marriage of Figaro in order to be able to identify the artist.

MATERIALS: To be checked out at MC/NS Office

1. Biographical sketch
2. Record
3. Portrait
4. Posttest

EVALUATION:

1. Students will be able to discuss interesting facets of the life of Leontyne Price.
2. Students will identify a portrait of Leontyne Price.
3. Students will recall answers to questions in the posttest with one hundred percent accuracy.
4. Students will identify the artist on the recording as Leontyne Price.

PROFESSIONAL RESOURCES:

1. Price, Leontyne: Prima Donna, Great Soprano Arias from Purcell to Barber. RCA Victor, Red Seal, LM-2898.
2. Southern, Eileen. The Music of Black Americans: A History. New York. W. W. Norton and Co. 1971.
3. Roach, Hildred. Black American Music Past and Present. Crescendo Publishing Co. Boston. 1973.

LEONTYNE PRICE

Biographical Sketch

Leontyne Price is regarded by music critics the world over as one of the great lyric sopranos of our time. She was born Mary Leontyne Violet Price in Laurel, Mississippi, on February 10, 1927. Her mother, who also had a beautiful soprano voice, worked as a midwife, and her father was a sawmill worker.

Leontyne Price received her B.A. degree in 1948 from the College of Education and the Industrial Arts (now Central State College) in Wilberforce, Ohio. She later studied at the Juilliard School of Music. Miss Price made her New York recital debut at Town Hall in 1954. Her honors have been many and great. For Leontyne Price, the most coveted musical honor was that of opening the New Metropolitan Opera House in 1961, for which she received a 42-minute ovation. Miss Price is the first opera star to have received the Presidential Medal of Honor. She is the only opera star to have received fifteen Grammy Awards.

Posttest

1. In what recital hall did Leontyne Price debut?
   (Town Hall)

2. In what year did Leontyne Price make her professional recital debut?
   (1954)

3. In 1961, Leontyne Price sang for the opening of what opera house?
   (The New Metropolitan Opera House)

4. How many Grammy Awards has Leontyne Price received? (15)

5. What is Leontyne Price's voice classification?
   (Lyric Soprano)

BLACK COMPOSER: WILLIAM GRANT STILL

OBJECTIVES:

1. Students will increase their knowledge of the life of the Black composer, William Grant Still.

2. Students will increase awareness of the Black folk idiom, specifically blues, contained in the concert work Afro-American Symphony.

STRATEGY/ACTIVITY

1. Students will be shown a portrait of the composer in order to be able to recognize him.

2. Students will read a short biography of William Grant Still and learn more about the composer.

3. Students will listen to a recorded excerpt of the Afro-American Symphony, in order to be able to identify the blues theme.

MATERIALS:

1. Overhead portrait of William Grant Still. (May be borrowed from MC/NS Office.)

2. Handout set of biographical sketches about William Grant Still.

3. Cassette recording of the first movement of the Afro-American Symphony. (May be borrowed from MC/NS Office.)

EVALUATION:

1. Students will recall answers to questions in the posttest with one hundred percent accuracy.

2. Students will recognize a portrait of William Grant Still.

3. Students will recognize the blues theme on the Afro-American Symphony by William Grant Still.

WILLIAM GRANT STILL

Biographical Sketch

William Grant Still, born in Woodville, Mississippi, in 1895, has long been known as the "Dean of Afro-American Composers." He was a pre-medical student at Wilberforce University. It was not until he enrolled at Oberlin College that he heard an orchestra. There he played the violin in a string quartet. He also played other instruments including the oboe, clarinet, piccolo, and saxophone. He led a college jazz band and arranged music for it. His musical experiences later helped him to write music for orchestra. Throughout his compositions, William Grant Still has made use of Afro-American musical themes. He has composed 14 stage works, 55 pieces for orchestra and 4 for band, 19 compositions for chamber ensemble, 11 keyboard pieces, 28 songs and choral works, and still other compositions for television and radio. His Afro-American Symphony composed in 1930 was the first symphony written by a Black American composer.

Afro-American Symphony

William Grant Still was the first Black composer to employ the blues and jazz in a symphonic work. Previously Black composers had confined their use of Black folk idioms in concert works to spirituals, worksongs, and dance music.

The Afro-American Symphony contains four movements to which Still has given the following subtitles: Moderato Assai, Longings; Adagio, Sorrows; Scherzo, Humor; Lento con Risoluzione, Aspirations. In the first movement, Longings, we hear the blues theme first presented after the introduction. This theme dominates the entire work and is used in later movements in various ways.

Pretest

Ask students -

1. Name the composer who is known as the Dean of Afro-American composers. (William Grant Still)

2. Define Black idiom. (blues, jazz, spiritual, Negro folk tune...)

3. Compare the performance of traditional concert music with the performance of traditional blues music. (Concert music is composed before it is performed, and blues is composed while it is being performed.)

Posttest

1. William Grant Still is known as the Dean of Afro-American composers.

2. One of William Grant Still's most prestigious works is titled the Afro-American Symphony.

3. William Grant Still was the first Black composer to emply the blues and jazz in a symphonic work.

PROFESSIONAL RESOURCES:

Exploring Music: Book 7. Beth Landis. Holt, Rinehart, and Winston. New York, Toronto, London, Sydney. 1975.

Famous Negro Music Makers. Langston Hughes. Dodd, Mead & Company. New York. 1955.

The Music of Black Americans! A History. Eileen Southern. W. W. Norton and Company. New York. 1971.

TEACHING STRATEGIES

MARCHING BAND

Program Planning

Program Planning will be defined as those elements of the program which require long term goal setting--planning that must be done far in advance of the rehearsal.

1. Define style and character of the marching band.

   In selecting style consider performance requirements, modern trends and techniques, community influence, and integrity to your own goals and philosophy.

2. Discuss budget needs with the administration and band parent support group.

3. Assess instrument and uniform needs and define long-range planning.

4. Design uniform to coordinate with the style and character of the band.

5. Share your long-term goals and planning with the students. Make them an influential part of your planning.

6. Select music that coordinates with the style and character of your program.

   If you have an arranger to write your music for you, make sure that he or she knows the playing level of your students. Never select music that is beyond the ability level of the marching band.

7. Define your auxiliary units in a way that coordinates with the style and character of the band. Recruit and audition for these units in the spring for the following year.

8. If you are uncomfortable with show design, attend clinics and workshops. If you are still uncomfortable with show design, find someone to write your show for you. Be sure to include this expense in your budget planning.

9. If you are uncomfortable with writing show for the auxiliary units, attend clinics and workshops. If you are still uncomfortable with writing show for the auxiliary, find someone to write your auxiliary show for you. Be sure to include this expense in your budget planning.

10. Set rehearsal and performance calendar. Share this information with students, parents, and school administration.

Rehearsal Planning

Coordinating the elements of the marching band can be both exciting and frustrating, and a challenge to the most experienced director. Planning is the most important element of a successful rehearsal and ultimately a successful performance.

1. Prepare music for distribution.

2. Secure area to use as a rehearsal field. Be sure field is lined.

3. Have all instruments ready for the first rehearsal.

4. Have a meeting with section leaders prior to rehearsal and inform them of their responsibilities.

5. Plan your sectional rehearsal needs: brass, woodwind, percussion, and auxiliary.

6. If you are working with a multiple staff, make them part of the rehearsal planning.

7. Have design/drill charts prepared for distribution. The drill should be explained to section leaders in a meeting prior to rehearsal.

Rehearsal Techniques

Ideally the marching band rehearsal should consist of the following elements:

a. music warm-up and tuning.
b. sectional rehearsal of the music.
c. ensemble rehearsal of the music.
d. marching execution.
e. blocking of drill without music.
f. blocking of drill with music.
g. rehearsing and refining combined effects of all coordinating elements of design and music (the finished product).

Only rehearsal time and performance commitment can determine how much time can be spent on each of these elements. The rehearsal time itself becomes very valuable. Again, planning is the most important element to success!

Evaluation

PROGRAM EVALUATION

Music instructional programs maintain an important role in the public education of Iowans. Because of music's importance in education and because it requires educational funding, questions concerning the quality of music in education are raised. Educationally concerned citizens often ask the questions, "How are we doing?" and "How can we do better?" Both questions are fair and also essential to educational progress and the curriculum development process. Both questions should direct the professional educator toward evaluation.

Evaluating the quality of a music instructional program consists of determining how effectively students, teachers, subject matter and learning environments interact to promote musical learning. The Music Educators National Conference (1986) in The School Music Program: Description and Standards suggests that several principles are basic to evaluating music education. They are:

1. Effective evaluation is based on clear and definite objectives and goals.
2. Music education should be evaluated periodically.
3. Evaluation is most effective when it is done in terms of what students can do that represents achievement.
4. Evaluation should be comprehensive in terms of what factors influence musical learning (i.e., student, teacher, subject matter and learning environment interactions).
5. All information about music instructional programs should be acquired systematically (i.e., via a locally accepted and planned evaluation process).

An important part of evaluation is measurement. Educational measurement is the quantification and qualification of how well education is achieving standards specified in an educational curriculum. This curriculum does not attempt to set certain specifications or standards for student achievements, teaching quality, learning environment, and subject matter content. However, the curriculum maintains that certain knowledge, skills and attitudes should be attained by a musically educated person upon completion of twelve years of public education in Iowa. This curriculum also avoids specifying standards for music teaching staff, equipment and facilities, and instructional scheduling. Such specifications must be established according to the needs and concerns of local educational systems. Yet, the curriculum encourages local school systems to establish standards directed toward the acquisition of the goals and objectives of this curriculum. Some questions that should be asked to plan the evaluation process are:

1. Are the needs of our students and communities being met by our music instructional programs, and are these needs expressed in the philosophy, goals and objectives of our curriculum?
2. Are students acquiring the knowledge, skills and attitudes established by our curriculum?
3. What are the most effective and appropriate learning sequences for facilitating students' musical knowledge, skills and attitudes?

4. Are scheduled music instructional times sufficient in our elementary and secondary school schedules?
5. What methods and materials are most useful in teaching choral, instrumental and general music successfully?
6. What facilities and equipment are essential to promoting the level of musical learning established in our curriculum?
7. What size music teaching faculty and staff is necessary to facilitate our music instructional program?

Ultimately, the basic question that music education evaluation should attempt to answer is, "What steps must be taken to increase efficiency and excellence in music instructional programs?" A set of specifications or standards concerning student achievement, music teaching staff, subject matter content and learning environments do not ensure success in musical learning and teaching. However, adequate and satisfactory staff, equipment and facilities, and instructional time do increase the likelihood of high quality music education. It is toward this likelihood that this curriculum is directed. An evaluation plan supports our communities' right to excellence in musical learning and teaching.

GENERAL MUSIC PROGRAMS:
ELEMENTARY SCHOOL GRADES

Because the needs of the primary and upper elementary music programs are similar, they are combined here for the presentation of standards for scheduling and course offerings, staffing, materials and equipment, and facilities. In a few instances the statement has been specifically designated for some portion of the music program. The statements refer to what the Music Educators National Conference considers to be a MINIMUM program. It is hoped that most schools will exceed these standards.

SCHEDULING AND COURSE OFFERINGS

General classroom music is taught to every student, usually in a class situation. Seven percent of each week of instructional time is allocated to general music (approximately 105-125 minutes per week). Usually it is scheduled in 30-35 minute sessions three or four times each week. These classes should be no larger than the general elementary classes in the school.

Elective classes of string and wind instruments and choral grouops are available, and they meet three times per week for 35-40 minute sessions.

String instruction is usually offered in the fourth or fifth grade, and band and choral music in the fifth or sixth grade, one year later than strings. Like instruments are grouped together for instruction, especially during the first year of study.

Individual student interests are met by scheduling choral ensembles, recorder, electronic, and keyboard groups in the upper elementary grades.

Two to five wind, string, and choral performances are scheduled each year for parents, peers, and the community. Some of these performances are public demonstrations of what and how the students are learning.

For choral groups at this level, a short musical for children's voices may be scheduled. Care should be taken not to tax the voices or try to copy the flamboyant style of the Broadway musical.

STAFFING

It is the position of the Music Educators National Conference that instruction in music can best be provided by music specialists, although the work of specialists may be greatly complemented by classroom teachers who can create an atmosphere favorable to music and who can carry on music activities between visits of music specialists.[1] Teachers specially trained in music are important for their skill and knowledge in teaching the structure of music, performing instrumental and vocal music, learning to handle the voice, learning pitch discrimination, developing creativity, and learning music notation.

Classroom teachers can help by being largely responsible for teaching musical heritage and music in our culture as related to music of other cultures. Classroom teachers may also assist music specialists in reviewing songs, lessons, and recordings that were previously presented.

The elementary music teacher should:

1. Teach no more than 300-400 students per week.
2. Teach no more than 240 minutes per day of pupil contact time.
3. Teach no more than 8-9 classes per day of 25-35 minutes each.
4. Have preparation time scheduled during each day. Because of the number of students taught per week, the number of different classes each day, and the intense pace of instruction, generally preparation time should be 45 minutes per day or about 10 percent more than allowed the elementary classroom teachers.

In elective music instruction, one full-time music specialist is provided for every 125-200 music students. A second teacher or aide is provided to assist with classes of more than 50 students.

Special consideration is given for music teachers who travel from school to school or whose assignments include special education students.

The teacher-pupil ratio in music classes for special education students is no greater than 1:10 for trainable mentally retarded, learning disabled, and emotionally disturbed students, and no greater than 1:15 for educable mentally retarded students.

Inservice education is available that includes at least two days of professional activities arranged by the school district, with pay, each year for each music teacher. Each music teacher is permitted at least two additional days of leave, with pay, each year for professional activities proposed by the teacher and approved by the school district administration.

MATERIALS AND EQUIPMENT

A complete set of current music textbooks and accompanying recordings is available for each grade level. Textbooks are readily available for each student with a minimum of movement and loss of time.

The record and cassette library is well-stocked. It contains a balance between programmatic and absolute music, and it includes two basic sets for comprehensive listening of all styles and periods. Charts, pictures, and computer software are also available.

A library of music for large and small ensembles is available for string and wind groups, as well as music for choral groups. It contains at least two titles for each student enrolled in the respective program, and it increases in size by at least 5 percent annually.

An instruction book is provided for each student enrolled in beginning and intermediate instrumental music classes.

Each school includes a library or learning resource center that contains a variety of music books, recordings, scores, films, filmstrips, transparencies, and programmed and other self-instructional materials.

Each room in the elementary school in which music instruction takes place has convenient access to a good quality piano, a set of portable choral risers, and a quality sound reproduction system.

The following equipment is provided for an elementary school of about 400 students: Percussion instruments: 1 hand drum, 1 snare drum, 2 sets of tunable bongo drums, 1 tunable conga drum, 12 rhythm drums of various sizes, 30 pairs of rhythm sticks, 5 pairs of sand blocks, 5 wood blocks of various sizes, 5 tambourines of various sizes, 3 tom-toms of various sizes, 2 sets of claves, 2 sets of castanets, 4 pairs of maracas, 2 guiros, 3 sets of finger cymbals, 5 triangles and beaters, 1 pair of classroom cymbals, 1 large gong, 1 cowbell, 6 sets of jingle bells, 1 set of temple blocks. Keyboard and other melody instruments: 1 piano in music room, 1 in auditorium or multipurpose room, 1 for each 10 classrooms that can be easily moved; 3-5 large sets of resonator tone bells, chromatic, and 2 1/2 or 3 octave; 60-75 soprano recorders, 4 alto recorders, and 1 tenor recorder; 1 alto xylophone, 1 soprano xylophone, 1 alto metallophone, 1 bass xylophone or metallophone, 6 soprano glockenspiels; 3 Music Learning Modules; 6 2- or 3- octave melodicas or pianicas with stands and hoses. Harmony instruments: 8 autoharps with cases, 6 guitars, 6 baritone and/or soprano ukuleles. Electronic equipment: 1 quality stereo tape recorder and microphone, 1 stereo record player, 1 high quality receiver with set of speakers for use also with stereo player, 6 pairs of earphones and a listening station, 2 cassette tape recorders. Equipment available on loan within school district: glockenspiels; box or tubular resonator xylophones in soprano, alto, and bass sizes; Music Learning Modules or melodicas or pianicas, guitars or baritone ukuleles, tone synthesizer and amplifier, microcomputers and appropriate software, and heavy duty music stands.

The following instruments are available from the school district for the elective instrumental music program: French horns, baritones, tuba; percussion instruments; violins in half, three-quarters, and full sizes; violas, cellos, bass viols.

Provision is made in the budget for the purchase of music equipment, textbooks, sheet music, records, tapes, and other supplies.

Equipment is maintained in good repair. Pianos are tuned twice each year and electronic equipment is checked three or four times yearly.

The school district provides an annual budget for the repair and maintenance of instruments and equipment equal to at least 4 percent of the current replacement value of the total inventory of instruments and equipment. It also maintains a fund for the replacement of school-owned instruments and contributes annually to this fund an amount equal to at least 7 percent of the current replacement value of the total inventory of instruments.

FACILITIES

Music classes require access to a variety of music, instruments, materials and equipment, much of which is not used or used sparingly if not readily available. The area for music instruction needs to accommodate conveniently activities such as singing, listening, playing of instruments, and movement.

There is a music room of at least 32 x 36 feet with a ceiling 12 feet high that has been specially treated for its acoustical properties.[2] Space has been allocated for storage, chalkboards and bulletin boards. In addition, at least one other suitable room is available for music instruction so that general music and instrumental music can be taught simultaneously. If possible, the music facilities are adjacent to one another, but acoustically isolated, and with easy access to a stage area.

The music room is open to students before and after school for individual and small group practice and instruction.

In addition to instructional areas, office space is provided for the teacher. One or two rooms of at least 55 square feet are also available for individual activities and practice.

GENERAL MUSIC PROGRAMS:
MIDDLE SCHOOLS

The following statements refer to what the Music Educators National Conference considers to be a MINIMUM program.

SCHEDULING AND COURSE OFFERINGS

General music is offered at each grade level, and it is required of all students in grades 6 and 7, including those who participate in performing groups. Eighth and ninth grade students in elective music courses may not be required to continue in general music.

In addition to general music, courses or instructional units of specific musical interest are offered; e.g. jazz, music theater, electronic music, exploratory guitar, recorder, and piano.

Nonperformance classes meet for a minimum of 50 class hours each year, or two 45-minute classes each week for one semester, or its equivalent. These classes are no larger than the average class size for the school, and the students in them are grouped on the same basis as the grouping for other classes.

Classes of special education students have a maximum of 15 students. Students are mainstreamed only in those classes in which reasonable assurance of musical success can be anticipated.

STAFFING

The quality of a music program is ultimately dependent on the excellence of its teachers. The demand on music teachers at the junior high/middle school level are great, therefore care must be taken in selecting staff and in providing appropriate opportunities for professional growth.

The music teachers at the junior high/middle school level should:

1. Teach no more than 250 students per week of general music and 125-200 students per week in elective music courses.

2. Teach no more than 250 minutes per day of pupil contact time.

3. Teach no more than five classes per day of 50 minutes each.

4. Have preparation time scheduled during each school day of at least 45 minutes.

5. Have sufficient time allowed for travel for teachers who teach in more than one building.

6. Be available in the building before school, after school, or at other times convenient for conference with teachers and students.

Inservice education is available that includes at least two days of professional activities arranged by the school district, with pay, each year for each music teacher. Each music teacher is also permitted at least two additional days of leave, with pay, each year for professional activities proposed by the teacher and approved by the school administration.

MATERIALS AND EQUIPMENT

Each room in which music is taught has a good quality piano, which is tuned at least twice annually. The room also has access to quality sound reproducing equipment, including turntable and cassette, reel-to-reel tape, and video tape recorders. Audio-visual equipment is also available.

The classroom in which general music is taught also is equipped with at least: 2 autoharps, classroom percussion instruments of good quality, 1 chalkboard with permanent music staff, 2 large bulletin boards, 2 microcomputer terminals, 1 sound synthesizer, and ample storage space.

Each student enrolled in general music is provided with a music textbook that is not more than five years old. The music teacher has access to a teacher's edition of the book series in use and a complete set of recordings.

An amount of $2.00 is budgeted for each student in general music classes for materials and equipment.

Each school has a library of supplementary print materials, sound recordings, video recordings, and computer software for music instruction. It also contains a number of books, periodicals, recordings, and other materials for use by the students. Materials are also available for the professional growth of the music teachers. Each of these libraries or resource centers is expanded and updated annually.

FACILITIES

All facilities in which music is taught should be pleasant, have adequate lighting and ventilation, and be accessible to handicapped persons. The facilities should also be acoustically treated to provide appropriate sound reverberation, and should be acoustically isolated from other areas of the school.

Classrooms used for general music should be of sufficient size to allow for movement activities and individualized and small group instruction. The floor space required is about 1.5 times the per-pupil allocation for standard classrooms.

In addition to instructional areas, office space is provided for the music teachers. One or two rooms of at least 55 square feet are available for offices.

GENERAL MUSIC: HIGH SCHOOLS

The following statements refer to what the Music Educators National Conference considers to be a MINIMUM program.

SCHEDULING AND COURSE OFFERINGS

At least one semester of music or two semesters of fine arts (music, visual arts, theatre, and dance) are required of all students for graduation.

One theory-type course and one appreciation-type course, each at least one semester in length, are available. One course of these types is offered for each 300 students in the school.

Academic music courses meet a minimum of 240 minutes of instructional time each week.

Academic credit is awarded for music study on the same basis as for other courses meeting the same amount of time. Grades earned in music courses are computed in the grade point average of students and class standing ranking on the same basis as other courses.

STAFFING

The character and capabilities of the persons who teach music is important to the success of the music program at the high school level. A series of recommendations developed by the Music Educators National Conference for the selection and education of music teachers appears in Teacher Education in Music: Final Report.[2]

Each music teacher has at least 60 minutes each day for planning and preparation, and teachers of several large classes or organizations have 100 minutes each day for such planning.

Each music teacher is permitted at least two days of professional leave, with pay, each year for inservice education. These days may be devoted to a program arranged by the district or to activities proposed by the teacher.

MATERIALS AND EQUIPMENT

Each room in which music instruction takes place contains good quality sound reproduction equipment, incuding a turntable, tape deck, cassette recorder, and microphones. The room also contains a good quality piano that is tuned at least twice each year. Portable choral risers are also available.

FACILITIES

A room is provided for theory and appreciation classes, as well as specialized facilities for electronic music, piano, and guitar, if offered. Enough study carrels or listening stations are provided so that 16 students can study or listen at the same time. Each music classroom and rehearsal room contains at least 48 square feet of chalkboard and 32 square feet of corkboard.

PERFORMANCE PROGRAMS

A successful instrumental and vocal music program should have the following minimal requirements. Depending upon facilities, numbers of students in the program, and school boundaries, the needs of any particular school system may be greater. Regardless of the size of the school district and the number of instrumental and vocal teachers, the music program should be a coordinated one extending from the elementary grades through senior high school.

SCHEDULING FOR MUSIC PERFORMANCE GROUPS

Elementary (4-6)

Elective classes of string and wind instruments and choral groups should be available; each meet two times per week for 35-40 minute sessions.

String instruction should be offered in the fourth or fifth grade; band and choral instruction in the fifth or sixth grade, one year later than strings. Like instruments should be grouped together for instruction, especially during the first year of study.

Individual student interests should be met by scheduling choral ensembles, recorder, electronic, and keyboard groups in the upper elementary grades.

Two to five wind, string, and choral performances should be scheduled each year for parents, peers, and the community.

For choral groups at this level, a short musical for children's voices may be scheduled. Care should be taken not to tax the voices or try to copy the flamboyant style of the Broadway musical.

Junior High (7-8)

Performing ensembles should be available in choral, band, and orchestral music. All performance instruction classes should meet for at least 120 minutes per week in grades 7-8. All performing groups should be scheduled in such a way that all members meet regularly and rehearse at the same time. Participation in a choral group should not preclude participation in an instrumental group, and vice versa. It is most important to schedule rehearsals so that they do not conflict.

Ensemble participation should be available for handicapped students.

Two to five ensemble performances should be offered each year for parents, peers and the community.

One choral ensemble should be offered for every 300 students enrolled in the school. If a selective choral ensemble is offered, another choral ensemble should be available on a non-selective basis. Boys' and girls' choral groups may also be offered. Choral ensembles should not exceed 100 students in number.

Instrumental ensembles should be limited to 100 members, and small ensemble experience should be available. Continuing instruction at the intermediate level should be required for instrumental students.

High School (9-12)

The following performing organizations should be available and taught in all high schools: concert band or wind ensemble, string or full orchestra, chorus or choir. At least one alternative performing organization (for example jazz or stage band, swing/show choir, madrigal, or ethnic choral group) should be available for each 450 students in the school. The membership in these alternative organizations should be restricted to students currently participating in other performing organizations, with a few exceptions in which teacher and principal both agree. Small ensemble experiences also should be available.

Performing organizations in each area--band, orchestra, chorus--should be allotted a minimum of 240 minutes of instructional time each week. Classes should be scheduled so students may participate without conflicting with other classes.

Two to five ensemble performances should be offered each year for parents, peers, and the community.

STAFFING

In any school system instrumental music specialists should not be expected to teach vocal music nor should the vocal specialist be expected to teach instrumental music unless they have sufficient professional training to qualify them to do so.

The number of music teachers must be sufficient to teach the courses and activities described under "Course Offerings". A music teacher for every 80-120 students involved in performance organizations is necessary to maintain a quality program.

Teachers of choral music courses must have special knowledge and training in the development of vocal techniques for both individual and group situations. Teachers of strings and orchestra must have special training and knowledge in the development of string instrument playing techniques. Teachers of wind ensembles and bands must have special knowledge of the techniques of playing and teaching of brass, woodwind, and percussion instruments. Each music teacher working with special education classes should have some preservice or inservice training in special education.

Whenever possible, team teaching of large ensembles should be arranged between middle and high school teachers.

Each music teacher needs at least 60 minutes each day for planning and preparation; teachers of several large classes or organizations need 100 minutes each day for planning and preparation. Each music teacher should be permitted at least two days of professional leave, with pay, each year for inservice education.

MATERIALS, BUDGET, AND EQUIPMENT

Each room in which music instruction takes place should contain good quality sound reproduction equipment, including a turntable, tape deck, cassette recorder, and microphones. The room also should contain a good quality piano which is tuned at least twice a year. Portable choral risers should be available.

Depending on size of the school, each level of instruction (4-6, 7-8, 9-12) should have the following instruments available: 4-8 violas, 4-8 cellos, 2-6 bass viols, 1-2 C piccolos, 1-2 alto clarinets, 2-4 bass clarinets, 2-4 oboes, 1-3 bassoons, 1-2 tenor saxophones, 1-2 baritone saxophones, 4-8 French horns, 2-4 baritone horns, 1-2 bass trombones, 2-6 tubas, 2 concert snare drums, 1 bass drum, 1 pair of crash cymbals, 1 suspended cymbal, 3-4 timpani, 1 tambourine, 1 triangle, 1 set of chimes, 1 xylophone, assorted percussion equipment, drum stands, 1 set of orchestral bells, 1 marimba, 1 trap drum set, percussion cabinet, marching percussion equipment, heavy duty music stands, folder cabinets for music, and a tuning device.

Each school should contain a library of vocal and instrumental music for large and small ensembles, for intermediate and advanced instrumental classes. The amount of music in the library should increase by 5 percent each year. Storage space and equipment to process music and maintain the library should be provided.

An annual budget should be provided for the repair and maintenance of instruments and equipment which is equal to at least 8 percent of the current replacement value of the total inventory of instruments and equipment. A fund for the replacement of school-owned instruments should be maintained; each year an amount equal to at least 10 percent of the replacement value of the total inventory should be allocated in the budget.

FACILITIES

Each school should contain separate rehearsal rooms for band, orchestra, and choral groups. Each rehearsal room for instrumental music should contain at least 2500 square feet of floor space and the rehearsal room for choral music at least 1250 square feet of floor space. The ceiling of the instrumental rehearsal rooms should be at least 14-20 feet high and the height of the choral room should be 12-18 feet; both ceilings should be higher if risers are used. The interior and exterior walls of the instrumental rehearsal and practice rooms should provide a sound transmission loss of at least 50 decibels, and doors and windows should provide a loss of at least 45 decibels.

In the rehearsal and practice rooms, year-round temperature should range between 65 and 72 degrees Fahrenheit, humidity between 40 and 50 percent. Lighting should provide at least 70 footcandles of illumination. Reverberation time should be between .8 and 1.2 seconds for instrumental rooms and between 1.2 and 1.6 seconds for choral rooms.

In addition to the rehearsal rooms, two ensemble rooms should be available which contain at least 350 square feet of floor space. One practice room of at least 55 square feet should be provided for every 20 students enrolled in the performing organizations. Half of the practice rooms should contain pianos.

Sufficient storage should be provided for instruments, equipment, and instructional materials. Cabinets and shelving should be provided, as well as lockers for the storage of instruments in daily use. These spaces should be located immediately adjacent to the rehearsal rooms for each group.

Sufficient office space should be provided for the music teachers, adjacent to rehearsal rooms or instructional areas. A room also should be provided for theory and appreciation classes, as well as specialized facilities for electronic music, piano, and guitar, if offered. Music classrooms should contain at least 48 square feet of chalkboard; rehearsal rooms should contain 32 square feet of corkboard.

A regulation size football field should be provided as close as possible to the band rehearsal and storage area. This field should be maintained with correct lines and markings throughout the marching band performance and rehearsal period.

[2]Commission on Teacher Education, Teacher Education in Music: Final Report (Washington, D.C.: Music Educators National Conference, 1972).

STUDENT EVALUATION

Evaluation of students should be an ongoing process. Formal evaluation offers the opportunity to inform students and their parents of progress within the given time period. Students deserve to be informed of their strengths and weaknesses.

This string checklist is included as a model for student evaluation. A similar form may be developed for other performance options.

Finding expression through musical performance on a string instrument when guided by a progressive learning situation is the function of a good string program. The following skills evaluation check list can be used by teachers as a model progress chart.

STRING EVALUATION CHECKLIST

6th Grade

Student's Name: _____ String Teacher: _____

Homeroom Teacher
& Room Number _____ Evaluation Period: _____

	Rating*
I. Technique:	
Proper posture while playing	_____
Correct left hand position and finger placement	_____
Correct bow grip	_____
Demonstrates proper shifting technique	_____
Good intonation	_____
Uses straight bows	_____
Performs basic martele stroke	_____
Performs basic sautille stroke	_____
Performs basic spiccato stroke	_____
Can demonstrate complex chromatic alterations	_____
Demonstrates basic vibrato concept	_____
II. Ensemble skills:	
Maintains independence of part	_____
Reads music well	_____
Keeps a steady beat	_____
Performs using correct dynamic levels	_____
Assists in setting up chairs and music stands for his/her section	_____
Good grasp of rhythms	_____
III. Citizenship:	
Attentive in class	_____
Consistently brings orchestra/method book to class	_____
Follows instructions	_____
Good attitude	_____
Practices regularly (assessed by practice records)	_____
Proper care of instrument	_____
On time for class	_____
Assignments prepared on time	_____

*Rating Scale
1 Consistently does this well
2 Working to achieve this
3 Improvement needed

Comments:

TEACHER SELF-EVALUATION

Periodic self-evaluation exists as a tool for individual improvement and provides for greater satisfaction in the profession. Unlike evaluation by a superior, self-evaluation is non-threatening and the teacher maintains control of the process. It should be viewed as an on-going process, approached quarterly, monthly or weekly.

Teachers may need to search for a process which will best fit their style comfortably. Suggested forms include:

1. Develop a checklist.
2. Construct a survey for students.
3. Consult peers for feedback.
4. Keep a journal of thoughts or responsibilities.
5. Invite a student to be the teacher and imitate you.
6. Consult professionals to assist you in the process (past professors, professional group leaders, admired peer).

The process of self-evaluation is certain to expose individual strengths and weaknesses. The teacher is encouraged to approach this procedure with realistic expectations.

The following checklist is included as a suggestion of areas which can be considered for self-evaluation.

1. Curriculum Development

A. I am using a well-written, usable sequential curriculum.	1 2 3 4 5
B. I have made contributions to the writing of the curriculum being used.	1 2 3 4 5
C. My music curriculum includes multi-cultural and non-sexist approaches to music learning.	1 2 3 4 5
D. I periodically improve portions of the curriculum.	1 2 3 4 5
E. My "teaching" curriculum closely resembles the "written" curriculum.	1 2 3 4 5

2. Records

A. I keep records to ensure the continuation of the music program including requisitions, purchases, attendance.	1 2 3 4 5
B. I keep student records of achievement, interest, potential and other relevant information.	1 2 3 4 5

3. Learning needs

A. I assess the ability and skill level of each student. 1 2 3 4 5

B. I consider individual learning styles and the differences of each student. 1 2 3 4 5

4. Instructional Approaches

A. I encourage positive attitudes, the use of skills and the practice of vocabulary. 1 2 3 4 5

B. I use a variety of music styles and cultures (beyond western European tradition, including women composers and performers). 1 2 3 4 5

C. I search for a variety of music media to ensure that students receive broad experiences in music classes. 1 2 3 4 5

D. I use audio-visual and related materials to their best advantage. 1 2 3 4 5

E. I plan learning activities with a conscious effort to develop students' aesthetic responses. 1 2 3 4 5

F. I introduce career and vocational concerns to students as a part of daily interactions. 1 2 3 4 5

5. Knowledge of Subject Matter

A. I use music terminology and encourage the students to do likewise. 1 2 3 4 5

B. I pursue new music skills and information. 1 2 3 4 5

C. I actively pursue music as a performer. 1 2 3 4 5

D. I am aware of current trends and issues in music, music history and music education. 1 2 3 4 5

E. I seek opportunities to hear professional music performances. 1 2 3 4 5

6. Communication

A. I provide explicit directions for each music class. 1 2 3 4 5

B. I inform students specifically what, how, and why they are involved in an activity. 1 2 3 4 5

C. I keep students involved in ongoing formative evaluation processes. 1 2 3 4 5

7. Positive Atmosphere and Teacher Role Model

A. I convey my own excitement about the world of music. 1 2 3 4 5

B. I promote personal responsibility, self-motivation, and self-reliance through my actions. 1 2 3 4 5

C. I organize supplies and equipment effectively. 1 2 3 4 5

D. I keep the music room visually attractive and conducive to the pursuit of music. 1 2 3 4 5

8. School Activities and Working Relationships

A. I search for ways to showcase music learning. 1 2 3 4 5

B. I continually communicate to the public promoting the music department through student music shows, newsletter items, local newspaper articles, and other related messages. 1 2 3 4 5

C. I attempt to inform administrators and fellow staff members of the value of music. 1 2 3 4 5

D. I share new ideas with colleagues to improve curriculum. 1 2 3 4 5

E. I seek ways to communicate with non-music colleagues in an effort to inter-relate music with <u>other</u> disciplines. 1 2 3 4 5

9. Professional Behavior

A. I model desired attitude toward the pursuit of music knowledge and skills. 1 2 3 4 5

B. I use planning time productively. 1 2 3 4 5

C. I model expected behavior toward those with musical taste differing from mine. 1 2 3 4 5

D. I model respect toward those with lesser music knowledge and skills. 1 2 3 4 5

10. Professional Participation

A. I am involved in inservice activities, both music-related and grade-level related, in a regular and meaningful manner. 1 2 3 4 5

B. I show professional growth through professional interaction at conferences and seminars. 1 2 3 4 5

C. My professional awareness is enhanced through attendance at professional and non-professional live music performances. 1 2 3 4 5

D. My professional knowledge is supplemented through reading music books, music education books, magazines, and music-related publications. 1 2 3 4 5

E. I am a member of and participate in music-related professional organizations to enhance my professional skills and awareness. 1 2 3 4 5

CURRICULUM EVALUATION

Evaluation of curriculum is an essential process for each and every school district. It should be approached formally on a regularly scheduled basis, yet should also be a continuous and informally addressed goal, in the knowledge that the perfect curriculum does not exist. There is always need for revision.

Areas for review in the curriculum process include the following:

1. Do the teachers feel ownership?

   Input from those involved in teaching the course is essential to the success of any curriculum. This lessens the chances that two curricula will result: the **written** curriculum (that all too often gathers dust on the shelf) and the **taught** curriculum.

2. Is the curriculum revised periodically?

   Times, needs, and situations change. Curricula must meet present needs and look toward the future.

3. Is it readable and relatively simple to understand?

   Does it provide a foundation visible to teachers, administrators and parents: A very complicated curriculum may rapidly become a "shelf" curriculum.

4. Is it sequential?

   A curriculum must provide for healthy mix of developmental, intellectual, musical, physical, and psychological skills. It must also provide a sequence to prevent both underlearning and overlearning of specific concepts. It will prevent teacher use of interesting though isolated units bearing little relationship to each other (often based primarily on teacher interest or ideas learned in the most recent workshop attended) rather than a balanced sequential program.

5. Does it provide for knowledge, skills and attitudes?

   All three are important in their own right and combine to form the cornerstone of a music curriculum.

6. Does it provide for individual difference?

   All students do not learn at the same rate. The music teacher has a unique challenge in meeting a wide range of levels, including attitudes, as a group. This overwhelming task is made easier by the realization that differences do exist and can be approached realistically.

7. Is it visionary?

Does the curriculum provide some means to take students beyond their immediate environment in place and time? A balanced curriculum will include music of the past and present in a variety of cultural settings in both our country and the world. Students deserve instruction in music beyond their own immediate environment--the home, the school or the community.

A curriculum provides the necessary foundation for instruction, but it is not a panacea. It is only as good as the teacher who delivers it. It also cannot exist as a monument carved in marble. Constant evaluation and revision by those directly involved in the teaching process are essential to the value of any curriculum. A good curriculum is never completed.

RESOURCES

CURRICULUM GUIDES

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